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CORINA RIGGARDO.





With the Horse Show, Thanksgiving Day, the Fight and the Pet Dog Show over, it doesn't seem as though one had much to live for.

Of course, there is always the opera, and this year it is going to be even "more so." Any number of us will be on deck afternoons to enthuse over it and chew marshmallows and go home in the horse cars afterward with a rapt, far-away look.

I can't see it myself, but I respect those who do, for I presume you must have a superior sort of brain cell to be able to sit through dreary recitative and watch skipping, flower-scattering village maidens for an afternoon in order to hear a song or a duo or anything good from Jean, and Edouard, and Nellie Melba, and all the rest of the great song birds who fit over here every year and carry a lot of cold cash away under their wings when they take their homeward flight.

I came near liking grand opera just once. I was behind the scenes at the Metropolitan, through the courtesy of Stage-Manager Barry, while an afternoon performance of Faust was going on.

This is a great favor, you know. No one is let back during the opera unless one has a strong, strong pull with one of the stars. Madame Melba sneaked me in, and when I was discovered—well, the thing had begun, and it was like finding a stowaway after the ship has started.

In the great scene where the army of soldiers come in on horseback Manager Barry took me back to where about fifteen mounted supes were going through the most extraordinary performance. They went in two by two, separated, and disappeared at the wings.

Just as quick as they came in back of the scenes off went their helmets and they were handed some different sort of hat, and a different spear, or banner, or flag. Sometimes the trappings of their horses were changed—all in a jiffy—and on they went again like new men.

I saw how it looked from the front through a lower entrance, and it was one of the most glittering pageants I ever looked upon. It was the first time I had ever been let into the mystery of a great stage effect, and it seemed wonderful.

"If you show me many more things of that sort," I told the manager, "I'll begin to like opera."

I once read a story in the *Sun* about a man who felt just as I do about it. He used to go to sleep during the opera and his wife reproached him. She told him he had no soul.

It made him feel bad, and he set to work to write a modern opera, showing how foolishly people acted in grand opera. He made the scene his own apartment, and his wife and himself the stars. Their name was Brown.

Of course, he had it begin and then it went on something like this, as I remember it:

Mrs. Brown: "I think I smell smoke."

Mr. Brown: "What is that? You think you smell smoke?"

Mrs. Brown: "I think I smell smoke. Ah! see it?"

Mr. Brown: "The house is on fire!"

Mrs. Brown: "Yes! The house is on fire! We must escape!"

The Browns [together]: "Yes! yes! We must escape."

[Enter the janitor, followed by the other tenants].

Janitor: "Fly for your lives! The house is on fire!"

The Browns: "Ah! woe is me!"

The Tenants: "Ah! woe is me!"

And then Mrs. Brown bursts into a solo about it, and they all stand around like fools singing, instead of getting down the fire escape.

One reads a lot in papers and magazines about the good looks of actresses. There seems to be a perpetual question in the air: How is it that the women of the stage retain their good looks and their youth long past the age when other women have faded and lost their enthusiasm and interest in what is going on in the world?

Bernhardt, Patti and Modjeska are continually being cited as examples of eternal youth. Bernhardt has grown younger and rounder in appearance since the days when her thinness was a joke.

And Rehan and Russell and Pauline Hall. Who can think of those three charming women as middle aged? It sounds like a joke, almost. Yet facts are hard and stern.

There have been a great many learned and interesting reasons given for the bloom and beauty of the women of the stage.

"They live only in their emotions," one man declares; "they do not feel any of the real eddies of life, but exist only in a continual world of false feeling. It is real emotion that ages—not simulated passions, joys and woes."

Another writer says: "It is the influence of keeping up to date that keeps one young. The women of the stage are kept in touch with everything that is best in music and literature and art. They are carried along in the wave of progress—the wave of life!"

That is all very nice, and there are grains of truth in both reasons; but the very kernel of the matter is simpler.

The women of the stage—the stage beauties who defy the march of time—who snap their fingers in the old fellow's face and dab at him with their powder puffs—have learned to take care of themselves.

I don't mean that they put cold cream on their faces at night and drag at a pulley weight in the morning, or juggle with dumb bells in a weird and awful way. That has no reason or rhyme in it.

But systematic lives—cold baths (not the kind you talk about but the kind you really take) and hot baths and hair dressers and manicurists and all the rest of it.

Many a stage beauty whom the public imagines spends her time drinking champagne out of slippers and sending back diamonds spends about half her life down at the Hoffman House getting steamed and scraped and salted and pounded and swatted and polished and "waved," and faces life and its battles

again about a pound lighter and a hundred per cent. prettier than when she went in.

There is something religious about a Turkish bath to me. Perhaps it's the stained glass that makes one think of heaven when entering the hot room. It is not the atmosphere, of course, nor the steamer chairs. Of course there are clouds in the steam room, but the angels are out of the picture because they haven't wings.

One day last week the Matinee Girl went in just for curiosity. It was raining and there was no place to go but home. "Ah, yes," I thought, "there is just one place where one can forget the sorrows of existence and the sting of an overdrawn bank account." I have always held that there would be fewer feminine heartaches if there were more salt rubs. Steam your sorrows, say I, and they will depart from you.

I wasn't thinking of the stage or its people when I handed up my pocketbook and diamonds and was led off by a female demon in red. I felt as though I were going to be electrocuted, and I didn't care much. Everything had gone wrong.

Flare hats had gone out with a thud before I had mine paid for. Violets had gone up four points. The driver of a horseless harness had cheated me out of a dollar, and even a little newsboy on Broadway had picked me out for an easy mark and run away with my change. And next day was Thanksgiving. Ha! Ha!

As I passed through a room filled with women reclining on couches I heard a husky voice calling for a manicure, and looking over to the corner I saw the undulating Jarbeau sipping cocoa and looking like a sheeted ghost that had just stepped out of the tomb for a little light refreshment.

Further on I saw a lady whose ten pink toes were being subjected to some mysterious process, and when she turned her face around it was Sadie Martinot, wearing her sheet in a coquettish knot over her left shoulder.

"What is this?" I asked the red girl, "a professional matinee?"

"Oh, we have any number of stage ladies," she said. "They seem to understand that an ounce of soap is worth a pound of cold cream." And she went on to enumerate some of those sensible actresses who give up a day every week to grooming.

The Matinee Girl is learning to bike. More of this anon, as "Gawain" says. But skimming through the Park one morning last week—I prefer to say skimming—skinning would be more appropriate, so far as I am concerned—I came upon a rival of mine.

She was such a nice little thing that I dropped into poetry on the subject. I dropped off the wheel, also; but then that's nothing new. But this is:

#### THE KNICKERBOCKER GIRL.

There are naughty girls by Gibson, and naughty ones by Gunn,

Poster girls, and then—the swagger tailor maid;

But, believe me, there are others, and especially there's one

Who puts all these howling beauties in the shade.

Her costume might seem shocking to a maiden old and prim,

And her hair may be a trifle out of curl,

But ask any man who sees her and he'll say her style suits him—

I'm referring to the Knickerbocker Girl!

On her bicycle each morning she flashes through the Park,

For she dallies with a typewriter at ten;

Knickerbocker glancing in the sunshine like a glow-worm after dark—

A tantalizing mockery to men.

You can see she has a dimple and eyes of lovely blue,

When she looks back with a challenge in her smile;

If you want to keep those knickerbockers anywhere in view

You'll find you'll have to hustle for a mile!

Oh, those naughty knickerbockers, they will fill your waking dreams—

A bifurcated ghost will haunt your life—

A phantom made of velveteen with heavy tailor seams,

That will make you want to leave your home and wife.

But do not be deluded by those orbs of azure hue

That set your heart a-tingle and a-whirl,

For she's advertising bicycles, and has no use for you—

She's a foxy little Knickerbocker Girl!

The Professional Woman's League are going to have their pow wow at the Waldorf, and there will be all sorts of nice things for sale, in cushions, and sofa pillows, and other embroidered frivols with lace and bows on them. The sort of present you send a man at Christmas. He, poor thing, never knows what it's for.

But he hangs it up on the gas jet and guesses at it for a year, and then he gets another. I know one man who used a hand-painted mouchoir case, trimmed with real Duchesse, and scented with violet to keep his pipes in.

And another fellow got an exquisite table cover Renaissance lace and a linen center from his sister last year. It was embroidered: "And so make life, death, and the vast forever one grand, sweet song." He's been using it as a pillow sham ever since. He has never been able to understand why she didn't send two.

But you can get all these desirable things at the bazaar and lots of others that you don't have to have a map with. I shall hope to see you there.

THE MATINEE GIRL.

#### AN UNDERSTUDY'S TERRIBLE ARDOR.

A thrilling incident occurred at the Empire Theatre, Holyoke, during the engagement of the Blondells in *A Cheerful Idiot* recently. The finish of the second act shows Mr. Blondell as a mischievous kid escaping from an irate father by scaling a fence. Just as he reaches the top the old man turns loose a friendly fox terrier trained to catch the fugitive by the seat of the trousers to tremendous applause. Prof. Willmetti had been breaking a rather vicious bulldog as understudy for the good-natured fox terrier. At

the Holyoke performance the Professor, who assists at the front of the house, happened to have the bulldog at the door with him, and when the music cue was given for the finish of the second act the bulldog started down the aisle of the theatre and with one leap sprang over the musicians' heads, and, seizing Mr. Blondell by the leg, sank his teeth deep into the limb of the comedian, who with a howl of anguish yelled "drop the curtain," amid great excitement and confusion. The wound was cauterized, and as a sequel Prof. Willmetti and his dog are looking for another engagement.

#### THE SECOND LAWTON LECTURE.

W. H. Lawton delivered the second of his course of free lectures at Hardman Hall last Tuesday afternoon before a thoroughly interested and appreciative audience. Mr. Lawton began his talk by giving a brief outline of the proposed work of the Farinelli Society, and, as in the first lecture, urged the necessity of a united effort by vocal musicians to bring about a change in the methods of teaching and of singing. While there may be some who disagree with Mr. Lawton's ideas, none will for a moment doubt his sincerity, nor fail to admire the honest effort he is making in behalf of his art.

Coming to the subject of the lecture, "The Larynx," Mr. Lawton said: "This little machine of the voice may be called the gateway of health. Altogether aside from its musical value it is of the greatest importance from a hygienic standpoint. Its contraction causes a multitude of ills. It must be carefully trained, kept in practice and guarded faithfully." The speaker then discussed the larynx as a musical instrument, making clear the subject of register and explaining the various adjustments of the vocal cords. He quoted the opinions of the old Italian masters and the modern scientists and compared them in a manner that proved his thorough knowledge of the subject in hand.

"Careful training is absolutely necessary when a boy's voice is changing," said Mr. Lawton, "and many voices are ruined by the use of false methods at this important stage in the singer's development. The time will come when proper breathing and the proper use of the larynx will be taught in the public schools." The next lecture, which will be given at Hardman Hall this afternoon, Nov. 29, at 3 o'clock, will have for its subject, "The Throat."

#### THE LADY WHO LAUGHED.

This is the story of Antonio Goldini, who sells chestnuts all day and far into the night at his little stand near the Rialto. It was told by him to four Thespians who loitered at his corner after the evening performance, and one of them—the tragedian it was—set it down as nearly as he could in the words of Antonio.

"I have been but five years in America. I came not as I am now—a seller of the chestnut. You must know, signors, that I was of the opera. In the grand operas all have I sung in Italy. And it was here that I came to sing also. For the debut I was to sing Mephisto. Ah, you have never heard my Mephisto. It is superb! But yes; at the first performance in the nearest box sat one lady—beautiful, rich, of society. Around her sat men—also rich and of society. I heard them talk together as I stood on that side of the stage. They said: 'It is funny—this production.' 'It is not like the metropolitan.' Then the lady said: 'Ah! yes, it is crude; but we can have much pleasure in gazing the performance.' I did not know this word 'guy,' then. Ah, signora, I know it now!

"As the opera was sung the lady laughed and talked. She was so happy, so beautiful—and so cruel! I became nervous. I sang badly. At the end of the performance I was discharged. Yes, signora, and since then I have gone down, down, down, until I am here. And the lady is so happy and so beautiful as she passes by. She does not know. But listen, signors; listen to the words of Antonio Goldini! I have put in ten of the chestnuts—you see them here—I have put the poison that kills. And some day the lady will buy, perhaps. She will get the ten. She will die—this happy, beautiful lady of the cruel heart. Ah, signora, and then will Antonio Goldini laugh!"

#### ENGAGEMENTS.

Emily and Nodine, Joseph Morgan and Eric Taylor, for *A Cheerful Idiot*.

Harry Phelps and the Prevost Brothers, with the Peruchi-Beldeni company, with which the Carlton Sisters have signed for another year.

Franklyn Hill, to play Stephen Howston in *A Bachelor's Honeymoon*.

Leona Luke, with Charles Bowser for his sketch, *The Domestic Cyclone*.

John Stepping, for Sergeant Blount in *The Heart of Maryland*.

Walter Fletcher, with Henry Chanfrau for character parts.

Alexander Lucas, with the Redmond Dramatic company for heavies.

Sol Aiken, at present with *A Dangerous Maid*, will join the Through the Breakers company in January.

W. B. Arnold, for *A Twig of Laurel*.

William Cullington has joined Sol Smith Russell's company.

Dick Quilter, for Blaney's *The Electrician*.

Charles Lloyd, for *The Ivy Leaf*, to play Darby Flynn.

Ralph Lewis, with *Sporting Life*.

Emilia Bartoletti, for the French Opera company at New Orleans, as premiere danseuse.

Richard T. Brown, for *The Late Mr. Early*.

Wilfred Lucas, Louise Lucas, Harold Chalmers, Mattie Le Blanche, George Forest, Percy Bollinger, and Trewitz, with Clint G. Ford's company.

Helene Lowell, with Viola Allen, to play Polly in *The Christian*.

John P. Mack, to assist Caron and Melville in their new acrobatic act for the coming season. They are now touring in *The Evil Eye*.

Thomas J. Whitting, for *Where's Benson*.

J. F. Bailey and Della Watson, with May Smith Robbins, in *Little Trizix*.

Charles O. Bassett, for the Castle Square Opera company.

#### GOSSIP.

Jefferson De Angelis, Sam Bernard, Robert Hilliard, Williams and Walker, the Hawthorne Sisters, Sadie Martinot, Marie Dressler, Laura Rurt and Madge Lessing are among the volunteers for the Elks' benefit to be held on Dec. 6, at the Fifth Avenue Theatre.

The citizens of Marquette, Mich., have published a handsome book, "Marquette and Surroundings," setting forth the attractiveness of Marquette, and illustrating the beauties of Presque Isle.

The mother of the late William F. Hoey has sued her son's widow for an accounting of the comedian's estate. Mr. Hoey died intestate, and it was not believed that he had left any property.

The new theatre to be built in Harlem will be called the New Amsterdam.

A scenic production of "Way Down East" will be made next year at the Academy of Music.

A handsome folding frame of photographs has been sent out by Walter E. Perkins to celebrate his successful tour in My Friend from India.

Jenny Eddy has resigned from George W. Monroe's company, and is playing the Colleen in *The Hearstone* with Tony Farrell.

The Mack and Keefer Comedy company will open Dec. 1, playing three-night and week stands. The company includes Wilbur Mack, Harry Keefer, Webb Smith, Will Davis, Ida Lewis, Isabelle Venton, and Flossie Vickerman.

Joan Andreina, a singer in Italian opera, attempted suicide by asphyxiation in this city last Tuesday. She was taken to Bellevue Hospital.

Joseph Arthur has written an amusing song, "The Village Choir," which is sung in *On the Wabash*.

Phil Fisher, until recently business representative for Murray and Mack's Finnegans 400, has become lessee and manager of the new Star Theatre, located at Clark and Kinzie streets, Chicago.

Charles A. Loder has received the new version of *Hilarity*, which has been entirely rewritten and brought up to date, for production next season.

Maurice Hedgee was highly praised last week by the Detroit papers for his work in *At Piney Ridge*.

Elizabeth Woodson, who two weeks ago joined His Better Half company and played an important part on short notice, has already won great praise for her work. The Louisville papers speak in the highest terms of Miss Woodson's performance in the part of Mabel Dearlove.

The first matinee of the season of the Stanhope-Wheatcroft Dramatic School will occur on Jan. 26 at the Madison Square Theatre. Mrs. Wheatcroft is now receiving applications for the new classes beginning on Jan. 1.

Mrs. Edwin Holt (Edna G. Brothers) is spending the winter at her home in New Orleans.

John Jack will soon publish a memorial tribute to his son, Southern Firmin Jack, killed three years ago by falling from a window in the eleventh story of the Betz Building, Philadelphia. The boy was preparing a school address on high buildings, and in pursuance of this duty he met his untimely death. The memorial will be of 200 pages, illustrated with half-tones and fine etchings, and its contents will constitute the proceedings of the memorial services as well as the writings of the boy, comprising various manuscripts of a decided literary merit.

A Thanksgiving dinner was given by the managers of the Jolly Musketeer to their company at the Broadway Theatre after Thursday's matinee, and a real turkey was used in *On and Off* at the Madison Square instead of the "prop" fowl usually employed.

Nicola Benedetto, of the Banda Rossa, was sentenced in this city last week to two years and four months' imprisonment for stabbing Robert G. Wemple a month ago.

Adelaide Norwood and William G. Stewart, of the Castle Square Opera company, were out of the cast of the *Chimes of Normandy* at the American Theatre last Thursday, having colds. In their places Maud Holland and E. L. Weston sang capably the roles of Germaine and Henri.

Brown's in Town will open at Milwaukee on Dec. 4.

Annie Russell, in Catherine, will remain at the Garrick until after the holidays, arrangements having been made by which William Gillette's *Because She Loved Him* So will be shown in Boston instead of here.

Last week General Manager Mellen, of the James K. Waite Amusement company, received a wire from Mark Murphy, of Casey's Wife company, asking for twenty shares of stock, and saying that the money for the same would be sent by post. Mr. Mellen made out the certificates in proper form and, being a careful business man, locked them in his safe pending the arrival of the promised letter. When it came, a few days later, he tore open the envelope with eager fingers and drew forth two Confederate \$100 bills.

Howard Wyndham, a son of Charles Wyndham, who owns a large ranch in the West, arrived in New York on Thursday with his wife, and on Saturday sailed for England to spend the holidays with his father.

All six of the Blaney and Vance companies played to packed houses on Thanksgiving night, and the managerial firm is consequently jubilant. Charles E. Blaney, who has recently recovered from an illness, has gone to his place on Long Island for a week's shooting.

John E. Ince, Jr., has made a hit in *The White and Blue*.

W. F. Conrad has joined *The Midnight Alarm*, to play the character comedy.

Blaney and Vance have secured the Rovere Sisters for next season, and will probably place them in the *A Female Drummer* company.

Sinclair Nash and Jessie T. Nash were divorced on Nov. 4.

Edward D'Oize closed with the Harold Nelson Stock company on Saturday.

Mattie Keene will close with the Bennett and Moulton company early in December to join *The Wheel of Fortune*, where she will continue her specialty.



## IN OTHER CITIES.

## SAN FRANCISCO.

Despite the fact that elections are over the season in San Francisco are not doing great business. The expected reaction in their favor has not yet set in. Perhaps there are too many theatres. There are now eight first-class places of amusement running in the city, and a full house has been the exception of late. However, as some excellent attractions are promised in the near future, prospects for a good winter season are bright enough.

Kellar mystified his audiences more and more during the second week of his visit to the Columbia 14-20. Among his new tricks were the suspension of a girl in mid-air upon a slash, the placing of a man within a steel frame and his instantaneous disappearance therefrom; last, but not least, what is known as the Simla scene. Kellar's engagement terminates now, and at Gay Coney Island comes to the Columbia as the Thanksgiving attraction, opening 21. Smith and Campbell, who scored heavily at the Orpheum a year ago, are the leading comedians.

Mistake Will Happen played a second week at the Baldwin. Henrietta Crossman, Carrie Behr, and Charles Dickson all did excellent work. William Gillette and co. appear 21 in Secret Service.

The revival of Oscar Wells' comedy opera, *Suzette*, scored a great success at the Tivoli. The music, originally composed for the Bostonians, is of exceptionally high order and the libretto is taken from the French. In the title role Anna Lichter earned fresh laurels for herself. She is as dainty a soubrette as can be seen on the stage, and is a veritable surprise to people who have only seen her in grand opera. She alternated with Annie Myers, who is always good in soubrette parts. Edwin Stevens showed what a good actor he is in the character of Captain Vlenber. He has played one old man's part after another of late and has made them all distinguishable. William H. West was very acceptable as the captain's black servant. William Pruette played and sang the part of the Marquis effectively. Elvia Cox was not seen to advantage. She is an excellent artist when she has an opportunity. *Suzette* drew good houses and will play another week. The Tivoli will depart from the atmosphere of mirth and song 28 and produce *Cyrano de Bergerac*. Edwin Stevens will play the title role.

A Fool of Fortune held the boards at the Alcazar for the week. It is a play of old men's parts, and Wallace Shaw, Clarence Montaine and George Osbourne carried off the honors. Howard Scott played the villainous operator very acceptably. Gretchen Lyons was the best of the ladies. Business kept up wonderfully at this popular little house. Week 21. Sidney Rosenfeld's imagination is billed. Mark Thall, the genial and enterprising manager of the house, will have a benefit 22. It promises to be a bumper. A special matinee is advertised for Thanksgiving Day.

Under the Dome, a five-act drama by Lincoln J. Carter, was presented at the New Comedy. The piece was well cast and suitably staged, and fair business was done. Bert Morrison, a rising young actor, did such as Ned Langmuir. Guy Durrell as Ned Baldwin made the most of his part. T. J. Comerford as the aged consul, John E. McDonough as Baron Von Bibber, Harry B. Sutherland as Bud Wilson, Nelson Compton as Dave Bowers, and W. A. Evans as Rev. B. Z. Body are deserving of mention. Jessie Cunningham sustained the role of Nora Considine very creditably. Madeline Hunt as Carrie Cummings, the poor relation, was good. Week 21. Dave Henderson produces *Cyrano de Bergerac*. Henderson has been rehearsing the play for weeks and expects to place it before the theatrical public in fine shape. The best and newest of scenery will be used and the cast will include sixty-five performers. It is a pity that no suitable part could be found for Frankie Raymond, as Mrs. Henderson is known.

A Midnight Trust held the boards at Morosco's Grand. James M. Brophy played the hero, Harry Arisham, in his usual earnest, manly style. Fred J. Butler did excellent character work in the part of Bartly Blinker. Landers Stevens had the villain's role, Theiford, the adventurer, and was conscientiously villainous. Max Von Mitzel as Steve Matlock, Maurice Stewart as Reuben Holt, and James Corrigan as Sir Wilfred Eardley were noticeable. Lorena Atwood was pleasing in the part of Claire Dudley. Maud Miller as Mary Eardley was acceptable. Julia Blane was strong in the character role of Bett Blinker. Marie Winslow, the clever little soubrette, especially engaged for the part of Madge Mayflower, was much liked in a taking little specialty. Sutton Vane's *In Sight of St. Paul's* week 21. There will be a matinee on Thanksgiving Day.

Northern Lights drew well at the California. Melodrama, however, is being overdone here. The play is expected to hold over Thanksgiving. Doc Leahy and George E. Lask, of the Tivoli management, are back from a flying trip East. They secured a number of new operas to be produced shortly. The list includes *Stange and Edwards' The Wedding Day*, *Madeleine*, *Jupiter*, and *The Goddess of Truth*; *Pursi's Fleur de Lis*, *The Princess Nicotine*, *A Normandy Wedding*, and *The Little Trooper*; *De Koven's Rob Roy*. All these will be produced in rapid succession after the holidays.

Dave Henderson is negotiating with the directors of that unsuccessful venture, the Alhambra, for a lease for a number of years. If he is successful he will put on extravaganzas, with Frankie Raymond and a host of talent from the East.

Carrie Clarke Ward has joined the Henderson co.

Fred Belasco, of the Alcazar, will go to New York in a few days to secure new attractions.

FRED S. MYRTLE.

## DENVER.

Gaiety Manhattan drew packed houses at the Taber Nov. 12-19. The lyrics and music are quite good, and the action of the plot lively, but the libretto is decidedly weak. Frank Klerman did some effective comedy work. George Carr did some exceedingly clever legitimate burlesque work, and Frank Gardiner's imitations were quite the real thing. Jean Melmoine, with her brilliant smile and piquant manner, was a prime favorite, and the co. throughout was equal to all requirements. Matthews and Bulger in *By the Sea* Sea Waves came next.

A Boy Wanted seems to have lost none of its popularity, and it was greeted by large houses at the Lyceum 12-19. Louis Martinelli as the Boy was agile, acrobatic and amusing, and Fred Walz as Hiram Rant gave a capital performance. Eva Tanquary sang and danced and flitted about cleverly. J. A. Marcus with his huge avoirdupois was decidedly entertaining. The Sisters Lawrence did a very neat acrobatic specialty, and Phyllis Ruffel showed herself to be possessed of a contralto voice quite out of the ordinary, and she sang several selections very prettily. Will S. Rising and co. next attraction.

The Broadway Theatre was dark during the week except 17, when an entertainment was given by R. E. Bell's School of Acting, and 19, when the Art Department of the Woman's Club gave a Living Picture entertainment, reproducing famous works of art. Both entertainments were liberally patronized. Mr. Bell's School of Acting did most creditable work, the students showing intelligence, aptitude and naturalness. Mr. Bell has reason to congratulate himself upon the excellent impression made by his students. Several one-act plays were given. In Petticoat's Ferdy Miss Henrietta Davies made a pronounced hit as a French maid, displaying a cleverness quite phenomenal in an amateur. Katherine Aldrie also did excellently, and Edna Dolloff was quite at home in the part essayed by her. Will Chamberlain in *Editha's Burglar* was splendidly received and his work was artistic and effective.

The Orpheum, which has been dark 12-19, will open 20 under a new management. Messrs. Readick and Williams having taken a lease on

the theatre. The opening bill will be *The Signal of Liberty*.

It is definitely announced that Denver's new theatre, to be located at the Tramway Loop, Fifth and Arapahoe Streets, is to be a reality, and that ground will be broken Feb. 15, and the theatre opened in the summer. M. Myerfeld, Jr., President of the Orpheum Co. of San Francisco; J. H. Rosenthal, of St. Louis, and Martin Beck, of St. Louis, have been in the city for several days, and upon 19 Manager Peter McCort, representing the Colorado Amusement Company, who have the lease upon the theatre to be built, closed a deal whereby he will sublease to a syndicate to be formed, called the Denver Amusement Company, and in which all of the gentlemen named will be interested. The new theatre will be made part of the Orpheum circuit, and will be devoted exclusively to high-class vaudeville.

F. E. CARSTAPHEN.

## NEW ORLEANS.

The theatrical situation here shows that six theatres are now in full blast. Never in the history of this community has such an extensive and varied list of attractions been offered it.

At the French Opera House we have had F. Charles' French Opera Co. in *L'Africaine* 17, which was the occasion for the debut of M. Gilbert, first tenor, and M. Gaidan, first baritone. The management is to be congratulated upon the fortunate selection of so consummate an artist as M. Gilbert. All the essentials of a great singer are his—appearance, voice, method and dramatic ability. His interpretation of the part of Vasco de Gama was most perfect, and it is to be hoped that his work in subsequent operas will prove as commendable. The Nelsko of M. Gaidan was excellent, and he sang the difficult part of the score with considerable force and finish. The little score requires of those who sing by Madame Berge, Madame Flerens, who has become a favorite, sang *Selika* and deepened the good impression made on the opening night. M. Rouman, who is the best basso this public has seen in several years, was an excellent Don Pedro and is always to be relied on. The orchestra and chorus, although fair, are susceptible of improvement, and the ballet in particular lacks discipline. The management, so far, has lived up to every promise in making every production of a high standard. *L'Africaine* was repeated 19, *Barbier de Seville* 22, *Les Huguenots* 24. The comic opera branch of the co. gave its initial performance Sunday night 20, when *La Mascotte* was the offering. M. Desire was Laurent, M. Godfrey as Pippo, and Madame Pouget as Bettina. The minor parts were well looked after, and the work of the orchestra and chorus was perfect.

At the St. Charles Theatre the Hopkins' Stock Co. and vaudeville attractions continue to draw large audiences, and for the week 20-26 the military drama *Lynwood* was the bill offered. The personnel of the stock co. has been augmented, and Maude Edna Hall and Mortimer Snow, the new adjuncts, appeared as the principals in the cast. Miss Hall is a New Orleans girl, and the reception tendered her 20 was of the most flattering. Ezra Kendall, monologist and mimic, made his first appearance here in vaudeville and scored a pronounced hit. O. Hayden, vocalist, and A. O. Duncan, ventriloquist, together with new views by the biograph, are a big drawing card. Inevit 27.

The Murray-Lane Opera Co., at Hopkins' Academy of Music 20-26, is now in its third week and is doing well. The Bohemian Girl was the opera presented during the week 20-26. Clara Lane and Laura Millard, both of whom are quite popular here, alternated during the week in singing the role of Arline. J. K. Murray and Tom Greene made decided hits in their respective parts. Bernice Holmes, as queen of the cypresses, was pleasing. The orchestra and chorus, under the direction of E. N. Darling, deserve mention for their efficiency. The Mikado 27.

The James-Kidder-Warde co. appeared here 20-26 in repertoire and presented during the week *Julius Caesar*, *Othello*, *Hamlet*, *Macbeth*, and *The School for Scandal* to large and enthusiastic audiences. Their supporting co. is excellent. Harry Langdon, Collin Kemper, Barry Johnstone, and Mrs. Henry Vanderhoff belong the most prominent. It will be noticed that the entire week, with but one exception, was devoted to Shakespearean productions, and the big business done goes to prove more than ever that Shakespeare's plays are not on the wane when interpreted by competent people. What happened to Jones 27. The Telephone Girl 4. Julia Marlowe 11. Clay Clement 18.

West Minstrels opened a week's engagement here 20 and played to big business. The most celebrated minstrels of this country are in this aggregation and the performance given is first-class. The numerous specialties to be seen are excellent and were heartily received. A Milk White Flag 27. Natural Gas 4. My Friend from India 11. Georgia Minstrels 18.

The Greenwald Stock co. continues on the even tenor of its way and presented a double bill during the week 20-26, consisting of *Two Can Play at That Game* and *Turned Up*. Business is very satisfactory and the work of the entire co. continues to be very commendable. *Saratoga* 27. Noble 4.

Frederick Warde lectured before the School of Oratory on Dramatic Art 24.

J. MARSHALL QUINTERO.

## MILWAUKEE.

The Bijou had the S. R. O. sign out Nov. 20, every seat being sold before 8 o'clock. The attraction was *A Female Drummer*, and Manager Sundin's patrons have been flocking to the box-office ever since the sale opened. The current bill is one of the strongest of the many excellent offerings at this popular theatre this season, and the spectators were fairly convulsed with laughter at the amusing complications of this hodge-podge of wit and humor. Who could fail to appreciate and enjoy a performance with such clever people in the cast as Johnstone Bennett, Willis P. Sweetnam, Eugene Canfield, George Richards, Tony Williams, Nellie O'Neill, and Helina Sallinger? The co. throughout is excellent, the musical numbers, costumes, scenery and general ensemble were admirable, and the audience applauded constantly. At Piney Ridge 23.

The second week of the Thanet-Hatch Stock co. opened at the Academy 21 with a very successful and artistic production of *The New South*. The audience was large and most appreciative. Lucius Henderson gave a fine, many interpretation of Captain Ford. Donald Bowles was an excellent Dr. Lincoln. Frank R. Hatch played General Gwynne in a highly finished and accurate manner. Irving Brooks acting as Jefferson Gwynne was most admirable, though his pronunciation was faulty. William Verance played Fitzhugh with distinction and marked intelligence. George C. Robinson did very effective work as the negro Sampson, and R. A. Berthelet and Samuel Lewis contributed neat bits. Alberta Gallatin as Georgia had an opportunity to demonstrate her exceptional talent and ability to much better advantage than last week, and drew a graceful, refreshing picture of the loyal Southern girl. Nan Minin was very good as Kate, and Gertrude Roman can best be described as simply delicious as Bessie. Mary Davenport gave a very clever portrayal of Mrs. Newport and is a very valuable acquisition to the co. Under Frank Hatch's skillful stage management the play went with perfect smoothness, and the stage settings were exceedingly beautiful. Noble is billed for week of 27-Dec. 3.

The Salisbury Stock co. drew a large house at the Davidson 20 in *Too Much Johnson*. The comedy made a great hit, and Benjamin Howard in the leading role scored an instantaneous success; his work could hardly be improved upon. It was a well considered and skillfully treated impersonation, and won round after round of well-deserved applause. Francis Byrne did exceptionally well as Johnson. Charles Dade was clever and amusing as the Frenchman. Maye Louise Algen did excellent character work as Mrs. Patterson, and a refreshing picture of the loyal Southern girl. Nan Minin was very good as Kate, and Gertrude Roman can best be described as simply delicious as Bessie. Mary Davenport gave a very clever portrayal of Mrs. Newport and is a very valuable acquisition to the co. Under Frank Hatch's skillful stage management the play went with perfect smoothness, and the stage settings were exceedingly beautiful. Noble is billed for week of 27-Dec. 3.

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lick, all did extremely well. Lewis Mitchell staged the piece with his usual care, and the performance was one of the very best yet given by the co. *June 27-Dec. 3.*

At the White House Tavern was produced for the third time here at the Palace Theatre 20 by the excellent stock co., and the house was filled with a delighted audience. The comedy has made a great hit here, and will be repeated on Thanksgiving night. *Hot Constant Court* *Hot Constant Court* will receive its last American production 27.

## KANSAS CITY.

While the Her Majesty Theatre, for some time brought his successful farce, *The Man from May*, to the Cottes Opera House 21-26, and with the same popular reception that was accorded the piece on its presentation here last year. This farce seems to be ever fresh and as enjoyable on the second hearing as it was the first time. The quaint manner in which he displays his mirth provoking talents is infectious, and the audience were in a continual state of hilarity. Louis Allen gave the same excellent impersonation of Mrs. Fitzgibbon, and Ivan Mason as the Dutchman. Thomas Wise, Adolph Jackson, and others completed the cast. An extra matinee was given Thanksgiving afternoon to a crowded house. *Stuart Robinson* 13.

James Military Band of forty musicians, under the leadership of John Behr, gave its opening concert of the season at the Cottes Opera House 20 before a large and well pleased audience. The selections were finely rendered and enthusiastically received. Gertrude Chapman, a pianist of splendid technique and execution, and Elizabeth Parkinson, a soprano of sweet, clear quality, were the soloists, and both received encores. The band will give a season of eight concerts on alternate Sundays at the Cottes.

The Evil Eye received its first presentation here at the Grand Opera House 20-26, and was a strong attraction, being a combination of the spectacular, the comic and the musical, produced by Charles H. Yale, under the management of Sidney R. Ellis. Good notices preceded its appearance here, and good audiences greeted it. It contained almost everything of the stage of the present day thoroughly mixed. William Blaisdel with his bicycle was a prominent feature. Clara Layne sang and acted well and presented a dashing appearance. Rosalie and Elliott in acrobatic and burlesque comedy were pleasing. The author's taste in introducing clever dances, and the ballet with scenic environments was very pretty. Some grotesque features completed the combination. *McFadden's Row of Flats* 30 Dec. 6.

The Gillies Opera House presented 20-26 *Have You Seen Smith*, which was a combination of songs and dances, full of complications and exceedingly funny situations and interpreted by a clever co., who introduced numerous specialties. Tactus was excellent in songs. Williams and Tactus were also popular. Bolan and Leppah were also warmly received. A Turkish Bath will follow.

The Third Regiment gave its opening concert of its second season at the Academy of Music under favorable auspices. E. M. Hiner is to be congratulated on his excellent organization, for the band certainly plays a fine class of music in a delightful manner. Mrs. Ben Hollenbeck, soprano, rendered some fine selections.

FRANK B. WILCOX.

## MONTREAL.

It is hard to tell just what the public of Montreal wants. The Royal Italian Opera co., playing at the Academy, is certainly one of the best musical organizations that have visited us in a long while, and yet they opened to very medium business. It is to be hoped that better encouragement will be given to the management who have brought them here before the end of the week. The opening bill consisted of *Cavalleria Rusticana* and *I Pagliacci*. In the former the rendition of Santuzza by Linda Montanari was a gem, both in acting and singing, and the Turridu of Signor Agostini was almost as fine. Caterina Elard and Sig. Gasser carried off the honors in *I Pagliacci*. The chorus and orchestra are both excellent. A *Stranger in a Strange Land* 23.3. The Highwaysman, which made such a success here last season, opened at Her Majesty's 21 to fair business. The cast is mostly the same as last season. Camille D'Arville replaces Hilda Clarke and makes a charming Lady Constance. Jerome Sykes is, if possible, funnier than before as Foxxy Quillie. Joseph O'Mara again scores as the dashing and reckless Dick Fitzgerald, while Nellie Braggins and John Mayson keep the comedy going briskly as Dolly and Toby. The opera is elaborately staged and costumed. A *Bachelor's Honeymoon* 28.3.

The standard of plays at the Francais this season has been so excellent that the production of *Infatuation* is a disappointment to the patrons of the house. The co. struggle nobly to infuse some life into it, but it is very hard to revivify anything so conventionally inane and colorless. Charlotte Dean gives a good performance of the impossible heroine, and Nellie Callahan plays charmingly the most consistent character in the play. The play is well costumed and prettily staged. The *Governors* 28.3.

Where is Benson opened at the Queen's Nov. 23 to fair business. The play has several very funny situations connected by a good deal of mediocre dialogue. It is in the hands of a capable co. A *Turkish Bath* 28.3.

Manager Sparrow has a case on hand, which comes up to-day, regarding the right of a manager to exclude from his house, or from certain portions of his house, people whom he may consider objectionable. A negro who was refused admission to the orchestra of the Academy recently brought suit against the management. Manager Sparrow maintains that a number of his patrons would object to sitting next a negro, and that the admission of such to the orchestra (he has no desire to exclude them from other parts of the house) would be detrimental to his business, and that he has therefore the right, the same as any other business man, to protect his own interests. If he loses the suit he intends appealing it to a higher court.

W. A. TREMAYNE.

## LOUISVILLE.

Della Fox in *The Little Fox* filled an engagement at Macaulay's Theatre Nov. 21-24. The engagement was highly satisfactory in point of patronage, and the clever people in the cast made all possible of a bright comedy. Henry Miller 25. 26.

Ward and Vokes filled their annual engagement at the Avenue 20-26, crowding the house. The *Governors* is an admirable play for these comedians. They are supported by a strong co. Jonny Page, Margaret Daly Vokes, and Josephine Newman deserving special mention. *Black Patti's Troubadours* 27.3.

The business of the Meffert Stock co. at the Temple Theatre in *Cyrano de Bergerac* in its second week was even greater than that of the preceding one. The house was sold out for each performance. The play has been beautifully staged and is most acceptably presented by the Meffert people. *Northern Lights* 27.3.

The remains of Virginia Dreher, formerly a member of Daly's co., were brought to this city from the far West in the private car of the President of the Louisville and Nashville Railroad Company, of whose family she was a relative, and were quietly interred in the Louisville Cemetery. Miss Dreher was well remembered in this city as a beautiful, vivacious and popular girl. The Louisville Lodge of Elks will repeat its minstrel performance 2. 3, the proceeds to be devoted to the cause of charity. The indications are that a large sum will be realized.

The members of A Parlor Match co. spent several hours in this city 19 on route South. Alexander Black's story play, *Miss America*, will be seen here at an early date under the auspices of the Louisville Lyceum Bureau.

Rosa Green, the contralto, who has met with such success in this country and in England, staged in oratorio, has been presenting a brief season with her home people here.

Seats are now on sale for the engagement of Mrs. Fluke at the Auditorium 2. 3.

James Bolcourt, popularly known as "Colonel



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Jim," died 19 at an advanced age. He was a unique character in many ways, was associated with circuses in the early times, and never tired of narrating some of his rough and tumble experiences in that line of amusement life. His was a rugged, genial disposition, and he left many friends to speak kindly word for the old man.

CHARLES D. CLARKE.

## MINNEAPOLIS.

At the Metropolitan Theatre Shepherd's Modern Minstrels drew two fair-sized houses Nov. 20. The singing and dancing of little Nora and the clever work of Banks Winter and the Jans, new acrobats were the redeeming features of the bill. The Keely Shannon co. opened a week's engagement 21 in *The Moth* and *The Flame* to an appreciative audience. The capacity of the house would undoubtedly have been taxed to the limit had it not been for the fact that one of the severest storms experienced locally in a good many years set in early in the evening. The performance left little to be desired. Herbert Keely gave an intelligent and forceful personation of the role of Edward Fletcher. Edie Shannon appeared to marked advantage as Marion Wolton; Marion Abbott made a noteworthy Mrs. Lorimer; Grace Reals, Joseph E. Whitney, Edward See, David Torrence, and Bruce McRae contributed pleasing characterizations. The play was staged handsomely. The Woodward Stock co. in *Norths*, 27.3.

The Dawn of Freedom opened a week's engagement at the Bijou Opera House 20 to the usual Sunday crowds. Paul Gilmore, who is pleasantly remembered here in connection with some well-known productions, made the most of the part of Lopez. His support was more than ordinarily good, the work of H. Rees Davies as the Consul being especially praiseworthy. The scenery is new and attractive. A *Contented Woman* 27.3.

The first entertainment of the Popular Course under the auspices of the Minneapolis Teachers' Club and the Institute of Arts and Letters was given at the Lyceum Theatre 16, the attraction being Redpath's Concert co. The audience, which filled the house to the doors, thoroughly enjoyed a programme of rare excellence. Helen Buckley, Mary Louise Clary, William H. Rieger, and Arthur Hersford sang their respective numbers with marked effect. Adolph Rosenbecker proved himself to be a violinist of exceptional ability, and Hugo Frey made a very acceptable accompanist.

The regular winter series of concerts by Dan's Symphony Orchestra was opened at the Lyceum 20 to a good-sized audience.

Theodore Thomas' Orchestra will appear in concert at the Lyceum Theatre 3.

G. H. Broadhurst was here renewing old acquaintances 17-19.

F. C. CAMPBELL.

## OMAHA.

The International Grand Opera co. was booked for the Boyd Theatre Nov. 17-19, but owing to financial difficulties was obliged to cancel the engagement, remaining in Kansas City those dates. With commendable enterprise Manager Burgess took the night train for our sister city, and by advancing railroad fares, etc., secured the co. for the first three nights of week commencing 20. The Boyd having those dates engaged, the co. was put on at the Creighton and opened to a fair Sunday night house in Faust. Seldom if ever has this beautiful opera been more satisfactorily sung by the principals. The title-role was sung by George Mitchell, whose pleasing voice was heard to good effect. The Valentine of Sig. Balletti and the Mephistopheles of Sig. Dado were also liberally applauded. Madame Clementine De Vere as Marguerite charmed all by her rich and powerful voice. Lucia and Trovatore will be given later.

At the Boyd A Boy Wanted opened to fair business Nov. 20. Owing to the tying up of the street car lines by our terrible blizzard business has not been so good succeeding evenings, but those few who attended the performances were well satisfied with the amusing farce.

J. Rosenthal, who is to be the new local manager of the Creighton, is in the city making arrangements for his staff at that theatre. He will take possession 1.

Great sympathy is expressed for the unfortunate ending of the International Opera co.'s season. They probably will disband here after the performance 23.

J. R. RINGWALT.

## INDIANAPOLIS.

The Lottery of Love was the bill at the Grand week of Nov. 21, and the stock co., as usual, acquitted itself with credit. The players, both individually and collectively, have given such finished performances in the past that they have gained the confidence of the public, and, as a result, business is increasing every week. Monday night marked the fiftieth performance, and was made a souvenir event, boxes of candy being distributed among the ladies present. Winona Bridges, formerly of the Nell Stock co., of Cincinnati, made her first appearance here in this play, and created an excellent impression. The Idler will be given week of 28 with the exception of two nights, when Mrs. Fluke will occupy the stage, the stock co. going to Anderson, Ind. Henry Miller presented *Heartsease* at English's 17-19. Roland Reed's new play, *The Voyagers*, proved a disappointment to a poor audience 21. The play does not afford sufficient opportunities for either Mr. Reed or Isadore Rush to display their talents. The revival of *The Woman Hater* the following night proved a greater success artistically, but not financially. Under the Red Robe 24-26. *Masson Rice* Dec. 1.

Kelly and Mason's Who is Who was the Part's offering 17-19, and the usual good-sized audiences were in attendance. The *Commodore* 21-23. Although the play is a rather weak one, the heavy scenery and many realistic mechanical effects called out large sized audiences. *Black Patti's Troubadours* 24-26. Under Sealed Orders 28-30. Down in Dixie Dec. 1, 2.

James Neill, of the Nell Stock, of Cincinnati,



witnessed the opening performance of the Grand Stock in The Lottery of Love 21.

Albion Lane, of the Roland Reed co., was the recipient of many social attentions during that co.'s engagement.

#### JERSEY CITY.

Tempest Tossed played at the Academy of Music 21-26 to fair patronage. The play is full of possibilities, but needs a whole lot of overhauling. It is crude, but the situations and finales are strong. The story of the play is one of love and tragedy. The scene of the play, truly American, is vividly portrayed on the rock coast of Maine. The characters are purely of a "Down East" nature, and show the precise feeling of an American in time of need. The mountings are very good. The cast is strong. Menifée Johnson, as Tom Preston, is excellent. Edgar Forrest, as the tavern brawler, is very effective, and does good acting. Josie Sisson, as tavern landlady, is accomplished, and does good work. The blowing up of the lighthouse is a vivid scene. Chancery Street 28 Dec. 3. Russell Brothers 21-26.

Mrs. Henderson has secured Robert G. Ingersoll to lecture at the Academy of Music Dec. 4 on "Superstition." A notable engagement is Minnie Madden Fiske in repertoire 12-17.

James H. Wadick made his first appearance in this city as a manager 21, when his Devil's Island co. opened at the Bijou Theatre 21-26, and the business has been good. The play is presented in an admirable manner, and gives satisfaction. The play is thoroughly up-to-date. The cast is strong. Special mention is due William Harcourt as the lead. Ralph Belmont is the villain, and he is a villain. Emily Riel carries off the honors. She plays the French actress, and is superb. Her scene in the third act is strong enough to carry the play. Vera is Nole, the co-author of the play, has a good part as the sorrowing wife. Warren Conlon, as the special newspaper correspondent, and Dorothy Rosemore, as the other correspondent, are capital. Ernest Tarleton, as the duke, and Tony West, as the leader of the social revolution, could be improved upon. Christie McLean, as the servant maid, is chic and captivating. The play is put on in an expensive manner. Lost in Siberia 28-3. When London Sleeps 5-10.

Thomas Walsh is the hustling advertising agent of the Bijou Theatre.

Mrs. Etta Henderson, of the Academy of Music, presented Advertising Agent John S. Moore and his assistant, William Moran, with handsome stick pins, in recognition of the excellent work accomplished by both gentlemen in doing the advertising work for Marie Wainwright's engagement.

Business Manager Harry P. Hogan, of the Bijou Theatre, and his family have taken up a residence in this city. Manager John W. Holmes and his family will become residents here during the next fortnight. Manager Holmes has his interests centered in this city, and has determined to become one of us.

The local playhouses did excellent business at both performances on Thanksgiving Day.

Mrs. J. B. Hendon, a soprano singer of note in Detroit, Mich., arrived here 22, to rehearse the part of Buttercup in H. M. S. Pinafore, which is to be produced in this city Dec. 1 at the Club Theatre. Your correspondent will be the Sir Joseph Porter.

Esse Burns, manager of Henry Chanfrau in Kit, arrived in Hoboken 22 to boom his show at the Lyric Theatre 24-27. Mr. Burns was formerly treasurer of this house, and he has done nothing but meet old friends since his arrival. His attraction will play nothing but week stands in future.

Manager Frank E. Henderson, of the Academy of Music, called upon Manager John W. Holmes of the Bijou Theatre, 22, and was shown through the new house.

George Hoy was a visitor at the Academy of Music 22. He is writing a new play for Walter Sanford.

Manager H. P. Soulier, of the Lyric Theatre, Hoboken, is formulating plans to make a complete change in the interior of his theatre.

Elks' memorial services will be held here Dec. 4.

Charles F. Dittmar, manager and husband of Florence Bindley, is filling in his time as a violinist of the Bijou Theatre Orchestra. He has rented The Wheel of Fortune to Joe Phillips, who formerly managed the Star Theatre, Hoboken.

#### PORTLAND, ORE.

The dramatic event of this season thus far was T. Daniel Frawley's presenting the new Frawley co., with Blanche Bates in leading roles, at the Marquam week ending 19. The co. was most cordially welcomed the first night by an aisle—and foyer—filling audience, the goodly size of which compelled Orchestra Leader Harry A. Webber and his corps of competent musicians to vacate their chairs and vanish beneath the proscenium. This is the second time only that, owing to scarcity of seating accommodations, the Marquam has been temporarily over-crowded. The first time was when Nat Goodwin opened here several seasons ago. So satisfactory was the Frawley co.'s first-night performance—The Last Word—and so good an impression did the co. make, that full houses obtained at each of the subsequent performances during the week. The plays presented were Fort Frayne, The Transit of Leo, The Dancing Girl, Love in Harness, A Backwoods Betrothal, and An Enemy to the King. Each of the plays was produced with a dash, finish and excellence that was delightfully vitalizing and entertaining. Mr. Frawley has shown rare good judgment in selecting his new co. Collectively and individually, save, perhaps, a member or two, the co. is exceptionally talented and clever. Prominently headed by Blanche Bates, the co. comprises: Sam Edwards, Frank Mathieu, Alfred Hickman, Robert G. Wilson, John T. Burke, Louise Payne, E. G. Conway, J. P. Keefe, George Foster Platt, Fanchon Campbell, Eleanor Garey, Lucille La Verne, Adora Andrews, Georgia Welles, Eva Dennett, Carey Livingstone, and T. Daniel Frawley. The chief honors during the co.'s present engagement were carried off deservedly by Messrs. Frawley and Edwards, and Miss Bates. Miss Bates has noticeably improved since she was here before. It was a pleasure to note, in connection with the presentation of the Frawley repertoire, the detail of strikingly fine stage-settings and scenery, which is always a good part of the Frawley co.'s plays.

At Cordray's week 13-19 Two Married Men opened to S. R. O., and (wonderful to tell!) continued to half-filled houses of easily pleased audiences during the week. The co., giving the farce was topped by J. Rush Bronson and Donald Clark, with Charles E. Schilling (he of minstrel fame), Ray Southard, Harry de Vere, A. W. Elliott, George Gales, William H. Willey, Ray Lewis, Flory and Maude Grierson, Kate Beebe, and Lillie Kenwick, making the full co. As one of the most meritorious, superlatively silly shows that have been at Cordray's in many weeks, Two Married Men was a success.

Superintendent George L. Baker, of the Oregon Industrial Exposition, advises that the total attendance to the Exposition, for twenty-six days, was 114,000. The total receipts, exclusive of the guaranteed fund of \$12,000, subscribed by Portland merchants in advance of the Exposition, were \$23,798. This is an exceedingly gratifying and handsome showing. It proves that, despite the disparagement Portland has had hitherto at it, Portland is a pretty good "show town."

Louis W. Buckley, the well-known originator and director of many good fairs and expositions, and late manager of the Irish fair in San Francisco, which has just closed there, will open an Irish fair here at the Oregon Industrial Exposition building Jan. 20, to continue until Feb. 3.

South Before the War opened for a week at Cordray's 20 to full house.

O. J. MITCHELL.

#### ST. PAUL.

The Woodward Stock co. began an engagement at the Metropolitan Opera House Nov. 20, and inaugurated a new line of entertainment, a combination of drama and vaudeville. Men

and Women was produced, with high-class vaudeville specialties between the acts. The engagement opened auspiciously, the large audiences were delighted with the entertainment, and the players received a warm welcome. The play was finely staged, and the players were noticeably well dressed. Frederick Montague, as William Prescott, the cashier, gave a strong and artistic portrayal of the character. Frank Lindon was excellent in the part of Israel Cohen. Much praise is due Wilson Enos for his admirable impersonation of Governor Rodman. It was an artistic effort, and met with hearty recognition. Bertha Creighton is a pleasing actress, gifted with an attractive presence and a sympathetic voice. Her Agnes Rodman is a beautiful creation, especially effective in the emotional scenes. Gertrude Berkeley as Mrs. Kate Deland, Inez Macauley as Dora Prescott, Lettie Allen as Mrs. Prescott, Walter D. Green as Calvin Steadman, De Witt Clinton as Edward Seabury, Henry C. Long as Mr. Pendleton, and others in the cast sustained their roles in a most commendable manner, and deserve favorable mention. In the vaudeville features, Bessie Bonelli's songs and dances were given with much spirit, and won for her repeated encores. Seelye and West do a taking musical act. William H. Windom and his Blackstone Quartette took well.

A Contented Woman was presented by Belle Archer and her clever co. at the New Grand Opera House 20-26, opening to S. R. O. In the hands of pretty Belle Archer and her clever associates it is very amusing, and kept the audience in uproarious laughter. Miss Archer, as Grace Holme, plays in a bright, clever and spirited manner. She has talent as a comedienne, and is gifted with a handsome and graceful presence, a pleasing and infectious laugh and magnetism that makes her a favorite with her auditors at once. Miss Archer is a favorite in St. Paul, and is remembered as a member of Jacob Litt's notable Summer Stock co. here several years ago. She received a most cordial welcome. Mrs. Fanny Denham House, in the role of Aunt Jim, did exceptionally clever character work. Arthur F. Buchanan acquitted himself admirably in the role of Benton Holme. Charles P. Morrison was very amusing as "Cute Hintz." Arthur Gregory was excellent as Uncle Toby. Henrietta Lee was a delightful Charles E. Wilbur, and John L. Kearney did praiseworthy work. Bonnie Lottie, as the Maid, dances delightfully. A Female Drummer 27-3. GEORGE H. COLGRAVE.

#### CLEVELAND.

Oiga Nethersole, the famous English actress, commenced her American season at the Euclid Avenue Opera House 21, and was welcomed by a large audience. The Second Mrs. Tanqueray was presented, and while Miss Nethersole's artistic rendition of the title-role was all that could be desired, her supporting co. is not as strong in some respects as in former seasons. Tuesday night the bill was Camille, Wednesday and Thursday matinee Carmen, Tuesday evening The Wife of Scarff, Friday From Front, Saturday matinee and evening The Second Mrs. Tanqueray. The Bostonians 28-3.

Who Is Who was the attraction at the Lyceum Theatre week 21, presented by Kelly and Mason and a first-class co., including two Cleveland young women, the Miller sisters, who received a hearty greeting. Why Smith Left Home 28-3.

The Cummings Stock co. is still resting here on account of the late fire at the Cleveland Theatre.

Manager Ed Underner, of the Cleveland Theatre, is taking advantage of his enforced idleness to visit his mother in Michigan, and Treasurer Joseph Paladine left 21 for a visit to London, Ontario.

During the engagement of The Bostonians they will produce their new opera, Ulysses, from the pen of a young Cleveland. It is billed for its initial presentation 1.

Hall Caine delivered his spoken novel before a large audience 22. WILLIAM CRASTON.

#### COLUMBUS.

The Boston Lyric Opera co. was the attraction at the Southern Nov. 21-23. The organization was of a fair quality, but business was light. The Black Hussar, Said Pasha, The Bohemian Girl, and Amorita were presented. Henry Hal-lam, Josephine Stanton and Laura Denio were good. Natural Gas 24. Roland Reed 25, 26. Sousa's Band 27. Charles R. Hanford 28, 29. Fanny Rice 30. Julia Marlowe Dec. 1, 3.

The Valentine Stock co. at the Grand presented Fanchon and The Butterflies 21-26, both to good houses and in an excellent manner. The work of Annie Blanche in the title-role of Fanchon was deserving of the highest praise. Louise Mackintosh shared the honors. The Butterflies was given in the same thorough manner as last season.

The Tammany Tigers gave a fair performance at the High Street 17-19. The specialties were good and the houses were well filled. Chattanooga was given 21-23. The houses were fair.

#### PITTSBURG.

The Jefferson Comedy co., presenting The Rivals, opened at the Alvin Nov. 21 to a large and pleased audience. Rip Van Winkle, with Thomas Jefferson in the leading role, was underlined. Next week N. C. Goodwin and Maxine Elliott in Nathan Hale.

Daughters of the Poor was the bill at the Bijou 21 to a crowded house. Cumberland '61 follows.

At the Grand the stock co. opened 21 in Confusion and gave a first-class performance to a large audience. Next week Cyrano de Bergerac will be given.

The East End Theatre was well filled 21 to see the stock co. in Virgilus. Next week Carmen.

At the Duquesne Hopkins' Trans-Oceanic co. opened 21 to a good house. James O'Neill follows in repertoire.

Israel Zangwill lectured on the Drama 22 at Carnegie Hall.

Victor Herbert is delighting thousands with his concerts.

#### DETROIT.

The Bostonians are the attraction at the Detroit Opera House 21-26, opening in The Serenade. So far we have not heard Mr. Barnabee, who is suffering from throat trouble, his understudy, Norman Crampton, taking his place. We miss Alice Neilson also, as Yvonne, although this part is very ably taken care of by Helen Bertram. Another change is William Broderick as the bandit chief Romero in the place of Eugene Cowles. Otherwise the parts are distributed as last season. The Bostonians will play Robin Hood also during their engagement. Roland Reed 27-Dec. 3.

The Prisoner of Zenda opened a week's engagement at the Lyceum 20. The co. giving it is substantially the same as last season. Next week El Capitán.

At Whitney's, On the Suwanee River is being given 20-26. Very good work is being done by Stella Mayhew and Fanny Mathias. Special mention is also due Fred Truesdell, Allan H. Bailey, Polly Stockwell, Harrison Steadman, and Earl Atkinson. The Heart of Chicago 28-Dec. 3. KIMBALL.

#### PROVIDENCE.

Allen's Star Theatre had large audiences Nov. 21-26, when Gettysburg was nicely staged and well played by a co. including Frank G. Campbell, Carroll Daly, Fred Hardy, Claire McDowell, Gabrielle McKean, and Nigie Barry. My Sweetheart 28-3.

At the Providence Opera House 21 a local company of amateurs presented Diplomacy for the benefit of St. Mary's Orphanage. Maude Adams in The Little Minister 22-26. The Sign of the Cross 28-3.

James K. Keane retired from the management of Allen's Star Theatre 26 in order to devote his

time and attention to the Keane-Newhall Stock co., now forming.

HOWARD C. RIPLEY.

#### GALVESTON.

The Chase Dramatic co. played at the Grand Nov. 14-17 in Under Two Flags, The Coquette, The Widow and the Fool, Uncle's Darling, and Yankee Jack in Cuba. The engagement was not a success. The event of the current season was the appearance of the James-Kidder-Warde co. 18 in The School for Scandal. The house was crowded and the production throughout was as perfect as the capable exercise of superior artistic ability could make it. The only regrettable feature was the brevity of the engagement. A Texas Steer, with Kate Putnam and Herbert E. Sears in the leading roles, attracted a large audience 20 and pleased all. Next week, Stuart Robson, Frederic Bryton, and A Bunch of Keys. C. N. RIGGS.

### CORRESPONDENCE

#### ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grants and Thies, lessees): A Milk White Flag to capacity Nov. 16; capital performance. West's Minstrels 17; fair business; excellent performance. What Happened to Jones 21 repeated its former success before a crowded house. George C. Boniface, Jr. and Gerald Griffin are worthy of special mention. A Hired Girl 24. A Bachelor's Honeymoon 25, 26.

MOBILE.—McDONALD'S THEATRE (G. F. McDonald, manager): Whitney Players opened for a week in The Bowery 15-17 to S. R. O. Nov. 21. Baldwin Minstrels co. 28.—WINTHROP THEATRE (S. E. Hirsch and Brother, managers): Local dramatic club presented Held by the Enemy to S. R. O. 17. West's Minstrels to pack 4 house 18. What Happened to Jones 20 large audience 23. Barlow Brothers' Minstrels to fair business 24. A Milk White Flag 25.

MOBILE.—THEATRE (J. Tonnebaum, manager): Whitney's Players Nov. 15-18 in Have You Seen Brown, The Bowery 19, Night and Morning, and The Serious Family; small houses. West's Minstrels to good business 19; performance satisfactory. McMahon and King, local favorites, were warmly received. Lillian Tucker co. 21-23. What Happened to Jones 24. A Milk White Flag 25.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Klum-Bearn Comedy co. closed a week's engagement Nov. 19; satisfactory business. What Happened to Jones 22. A Texas Steer 28. Barlow Brothers' Minstrels 2.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Fields and Hanson's Minstrels Nov. 18, 19; large audiences. A Bachelor's Honeymoon 24. As We See It 24, 25. Scott's Minstrels 30.

ANNISTON.—NOBLE STREET THEATRE (Frank Whyland, manager): London Gaiety Girls Nov. 15, 16; packed houses. Nat Reiss co. 21-23.

SHEFFIELD.—OPERA HOUSE (Ashe and Coleman, managers): Back on the Farm Nov. 28. Scott's Minstrels 29.

#### ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Vericope of Corbett-Fitzsimmons fight Nov. 15-17; good business. Hagan's U. T. C. 22, 23. Finnigan's Ball 24. All Aboard 15.

#### ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): A Parlor Match Nov. 17; satisfactory performance to good house. Willie Collier in The Man from Mexico 18; large and appreciative audience. Side Tracked 21. The Real Widow Brown 23. A Breezy Time 24.

MELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Evelyn Gordon co. in Always on Time, Montana Bill, and Inogmar Nov. 10-12; performances fair; good business. London Gaiety Girls 21; poor performance; good business. Clay Clement 2.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Bishy, lessees): A Parlor Match Nov. 16; good performance; big house. The Man from Mexico 17; packed house; excellent co. London Gaiety Girls 22. A Texas Steer 23. All Aboard 24.

NOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): A Parlor Match Nov. 15; good house. Peters Comedy co. 21-23. All Aboard 25.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Local band concert Nov. 17; large and appreciative audience. Side Tracked 22. A Breezy Time 23.

#### CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): Murray and Mack in Finnigan's Ball Nov. 14; good performance to a packed house. At Gay Coney Island 18, 19; fair houses. Mistakes Will Happen 22, 23.—DEWEY OPERA HOUSE (Harry Jackson, manager): The Heart of Chicago 14-30 succeeded in packing the house entire week. Co. excellent and production very good. Under the Dome 21-27.

WOODLAND.—OPERA HOUSE (W. E. Webber, manager): Webster-Bacon co. to good houses in Alabama, A Rough Diamond, Gloriana, Lynwood, Captain Swift, Ain't Mistake, and Michael Strogoff Nov. 14-19; audiences pleased.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Murray and Mack in Finnigan's Ball Nov. 14-30. Hogan's Alley 21-27.—BURBANK THEATRE (C. A. Shaw, lessee): Grau's Opera co. 14-30 in Fra Diavolo and Falke. The Mikado and The Bohemian Girl 21-27.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Mathews and Bulger Nov. 7 in By the Sea Waves; large and decidedly pleased audience. At Gay Coney Island 10; performance excellent; audience delighted.

SAN JOSE.—ADDITUM THEATRE (Charles P. Hall, manager): Hogan's Alley Nov. 11, 12; good business. At Gay Coney Island 10, 17; fair business; entertaining performance. Sowing the Wind 21.

#### COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Ole Olson Nov. 18; small business. A Boy Wanted 21; fair business; good co. A Parlor Match 5. The Girl I Left Behind Me 6. The Man from Mexico 12.—TEMPLE THEATRE (James Kuddick, manager): The Signal of Liberty 18, 19; small but appreciative audience.—ITEM: James Kuddick, who recently assumed the management of the Temple Theatre, deserves mention for the way in which he is bringing this house to the front by booking numerous good popular-priced attractions.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): William Gillette Nov. 15 in Secret Service. Ole Olson 17; full house. Second Regiment Band, assisted by Signor A. Liberti, 18; good business.—DE RENZI THEATRE (Lockin and Harris, managers): Rev. D. L. Moody 13-18.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Ole Olson Nov. 19; fair business. Gavott Manhattan 20; crowded house. A Boy Wanted 22, 23. Mathews and Bulger 27. Fabio Romani 28.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Hi Henry's Minstrels Nov. 16; good performance; fair house. Mathews and Bulger in By the Sea Waves 18; full house; audience pleased. Ole Olson 22. Gayest Manhattan 23. A Boy Wanted 28.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Backell, manager): Mathews and Bulger in By the Sea Waves Nov. 17; good business; performance good. Davis and Bushy co. in sacred concert 20. Louise Brehan Colort co. 23. Ole Olson 24.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Ole Olson Nov. 18; large business; audience pleased.

#### CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Because She Loved Him So Nov. 21, 22. Burton Holmes began a series of lectures 22 to a fair audience and made a most favorable impression. A Stranger in a Strange Land 23; fair audi-

ence; excellent co. Agnes Proctor received much merited applause. A Day and a Night 24, 25. Devil's Acre 26. The French Maid 8. The Highwayman 10. The Geisha 12. On the Water 13. Empire Theatre Stock co. 14, 15. Rogers Brothers 16, 17.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Tarrytown Widow has not aged enough to handicap its drawing power in its second season, as evinced by the attendance 18, 19. New songs are introduced to keep it bright and sparkling. Otis B. Thayer continues in the leading part and repeated his hit of last season. Oliver Byron's Across the Continent was well patronized 21, 22. Rider's Moulin Rouge contained plenty of bright and gay burlesque and comedy women, and drew four large audiences 23, 24. My Sweetheart 25, 26. Clifford and Ruth 28-30. Dan McCarthy 1-3. Deloit Duchesne co. 5-7.—ITEMS: John Fredria, manager of the Because She Loved Him co., was a guest of Police Commissioner Davidson at the Hartford Club during his sojourn here.—Dr. Arthur McManus, a local member of the Lamb's Club, is arranging an entertainment at the Casino, in which prominent amateurs will take part in a new comedy he is adapting. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Gayest Manhattan packed the house Nov. 18 and offered a poor presentation of the farce. The co. were wholly inadequate. Jack and the Beanstalk 19. Bennett and Moulton Comedy co. occupied the boards 21, 22, offering My Partner and Darkest Russia to large gatherings. Hotel Topsy Tarry initiated its new co. at a matinee 24 and gave a smooth performance. In the evening and 25, when the clever comedy was repeated, the large audiences attested their enjoyment and approbation by the heartiest kind of applause. Henry E. Dwyer, as nimble and fascinating as of yore, contributed much toward the success of the comedy. Alice Atherton was thoroughly enjoyed. Marco, magician, delighted a large house 23, it being the second entertainment in the Y. M. C. A. course. A Day and a Night 26. Rosenthal 28. Devil's Acre 29. Devil's Island 5, 6. The Girl from Paris 9. The French Maid 10.—ITEMS: George Wadleigh was here with Hotel Topsy Tarry 24-25, and found time for several little social visits among his many friends in town.—Henry Dwyer was entertained at the Quinplatz Club and by his friends in the University.—The Kneisel Quartet will give a chamber concert at North Sheffield Hall 28, the second in the University course.—E. E. Rice came up from New York 24 for the initial performance of Hotel Topsy Tarry. Mr. and Mrs. G. B. Bunnell entertained a large house party over Thanksgiving at their Southport home. A prominent young lawyer in the city has written a capital four-act play which it is hoped he will bring out before the end of the season. The play is melodramatic, and yet so skillfully interwoven with comedy as to be interesting and thrilling. JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): The Wheel of Fortune Nov. 17-19 had good attendance and gave general satisfaction. Joe Ott turned people away at all performances of Looking For Trouble 21-23. So pleased was he that he made a speech of thanks 24. Mr. and Mrs. Oliver Byron opened Thanksgiving Day in Across the Continent at six performances to overflowing business. Rice and Barton's Gaiety co. 28-30. Agnes Wallace Villa 1-3. Gettysburg 5-7.—PARK THEATRE (George B. Bunnell, lessee): In Old Kentucky 19 had excellent business and retained former popularity. Bennett and Moulton co. opened 21 for four days, presenting Darkest Russia, Bonnie Scotland, A Daughter of the South, My Partner, Santiago 28. The Buckeye Tavern, and For Cuba's Cause. Devil's Acre 30. W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): An enthusiastic audience of nearly two thousand witnessed in Old Kentucky Nov. 18. A clever co., including George W. Leslie, Giles Shine, and Agnes Proctor, appeared in A Stranger in Strange Land 22. The farce is full of amusing situations and greatly pleased the audience. The Tarrytown Widow 21. Because She Loved Him So 25.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Sleeping City 17-19 gave satisfaction and attracted good audiences. Waite's Comedy co. returned 21 for a week. Twice a day the house is packed to its utmost capacity. Repertoire: The Sultan's Daughter, Casey's Troubles, The Prince of Liars, Uncle Sam's Visit to Cuba, The Black Flag Cheek, A Bachelor's Housekeeper, Counselor O'Flynn, On the Rio Grande, and The Dumb Witness. Looking for Trouble 28-30. Bon-Ton Burlesquers 1-3.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): The Chorus Girl Nov. 24; good business. Prominent in the cast are Mary Young, Jennie Yeaman, and Burt Haverly. Their ability failed to bring the performance up to expectations. A Midst Marriage 29. Devil's Acre 30. California Minstrels 3.—OPERA HOUSE (F. W. Mitchell, manager): Harry Webber co. 21-27 was closed by house manager after initial performance. Dan McCarthy 30, 1.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Dewey's Reception in McFadden's Alley Nov. 18; small house; performance fair. California Minstrels 22; fair house; performance excellent; co. exceptionally good. Oliver Byron in Across the Continent 23; large house; performance excellent.—ITEMS: H. T. Chanfrau and Bon-Ton Burlesquers, to appear here 29 and 3 respectively, have canceled.—John Hyslop joined the California Minstrels here 22.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Bowery Burlesquers drew a top-heavy house Nov. 15; co. fair. Where Is Benson 17; small audience. The comedy is a funny satire on theology, and is well played by Frank Blair and his associates. Joe Ott in Looking for Trouble had a large house 18; laughable performance. A Bachelor's Honeymoon 21. Waite's Comedy co. 5-10.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): In spite of heavy rain Joe Ott had good audiences 24, presenting Looking for Trouble. Waite's Opera co. opened 25 for a week, presenting Fra Diavolo, The Stranger in Norwandy, The Two Vagabonds, the Mikado, The Bohemian Girl, Maritana, Said Pasha, Paul Jones, Pinafore, and La Mascotte. Large audiences. The Girl from Paris 10. The Little Minister 16.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Charles Cowles in A Country Merchant Nov. 19; fair attendance. The Tarrytown Widow 21; good house. Otis B. Thayer and Merceita Emonds, with strong support, were very clever. Pickert's Comedians 23; small audience, on account of storm. California Minstrels 30.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Isham's Octobers Nov. 9. The Gormans in Mr. Beane from Boston 12 pleased good houses. Charles Cowles in A Country Merchant 18; fair business; excellent satisfaction. Warpage 24. California Minstrels 29. The World Against Her 7.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): The Tarrytown Widow Nov. 22; fair business. Girard Inter-Ocean Vaudeville co. 24 to large business. The Chorus Girl 23. Because She Loved Him So 26.

STAFFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): California Minstrels to large and pleased audience Nov. 21. Because She Loved Him So 23.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The World Against Her Nov. 22; good business. The Tarrytown Widow 26.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The World Against Her Nov. 21; fair house. Joe Ott 1.

BRISTOL.—OPERA HOUSE (W. B. Michaels, manager): The Donovans in Dewey's Reception Nov. 19 pleased a small house.

#### DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse E. Baylis, manager): My Friend from India Nov. 21; good business. Georgia Minstrels 22; large audience. Brothers Royer 23. The Heart of Maryland 24. Hopkins Smith 25.

#### FLORIDA.

TATPA.—AUDITORIUM (John N. Phillips, manager): House opened with Lewington in Forest Nov. 22.—ITEM: Manager Phillips has just returned from Fall River, where he has connected with the Canto Theatre. He has some of the best cos on the road booked for this season.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Charles King co. Nov. 21, 22 in Rip Van



Winkle and Naval Engagements; large houses. Mr. King made a decided hit as Rip.

**PENACOLA.**—OPERA HOUSE (J. M. Coe, manager): Lillian Tucker Co. Nov. 14-19; fair business. A Bred Girl 21.

**GEORGIA.**

**COLUMBUS.**—SPRING OPERA HOUSE (Springer Brothers, managers): Baldwin-Melville Co. Nov. 12-19 in Belle and Beare, All the Comforts of Home, A Mad Marriage, The Prisoner of Algiers, Over the Sea, My Wife's Friend, The Runaway Wife, and Master and Man; big crowds; good performance. A Milk White Flag 15; big house and excellent performance. The Love Hypnotists, 21-26. **COLUMBUS LYCEUM** (Columbus Lyceum Association, managers): De Motta, lecturer, 18; audience charmed; house full.

**ATHENS.**—OPERA HOUSE (H. J. Rows, manager): Barlow Brothers' Minstrels Nov. 15; packed house; good performance. Woodford and Pope's Comedians 19-23 in vandellie; good performance; full house. Lewis Morrison 20. A Bachelor's Honey-moon 1. My Friend from India 2. **ITEM:** The army camp is now full, and the soldiers are packing the theatre at each performance.

**SAVANNAH.**—THEATRE (David A. Wells, manager): A Milk White Flag Nov. 19; 8 R. O.; performance fair. W. H. K. W. Opera Co. 21-23 in Said Pasha, The Queen's Lace Handkerchief, and Fra Diavolo; packed house; pleased audience. My Friend from India 5, 6. Richards and Pringle's Minstrels 7. What Happened to Jones 8. The Heart of Maryland 9, 10. **MACON.**—ACADEMY OF MUSIC (Henry Horne, manager): A Milk White Flag Nov. 22. Lewis Morrison 20. A Texas School 5. What Happened to Jones 6. My Friend from India 7. The Heart of Maryland 12.

**ATLANTA.**—FLOWER'S OPERA HOUSE (George H. Fields, manager): A Milk White Flag Nov. 16; large audience; receipts over \$500; the soldiers were out in force. The camp here will be a large source of income to the theatre. The Love 24-26.

**ALBANY.**—DAVIS OPERA HOUSE (Edward D. Davis, manager): A Milk White Flag Nov. 17 drew a large audience composed mostly of volunteer soldiers, three thousand of whom are in winter camp here; play well received. Lewis Morrison 20.

**WAYCROSS.**—JOHNSON OPERA HOUSE (F. R. Trent, manager): Lewis Morrison canceled Nov. 21.

**IDaho.**

**BOISE CITY.**—COLUMBIA THEATRE (J. A. Pinney, manager): Oriental 16 (local) Nov. 17; well received; large audience. Mahara's Minstrels 20. Chattanooga 1.

**POCATELLO.**—OPERA HOUSE (H. R. Kinnor, manager): The Old Goat Nov. 15; fair house; audience delighted. St. Henry's Minstrels 20.

**CALDWELL.**—OPERA HOUSE (A. F. Isham, manager): Two Married Men Nov. 7; large house; splendid performance. St. Henry's Minstrels 21.

**WALLACE.**—MASONIC TEMPLE (M. J. Flier, resident manager): Chas. Hollow to a good house Nov. 17. Danced Sully 25.

**ILLINOIS.**

**GALESBURG.**—ADDITIONAL (F. E. Berquist, manager): A Female Drummer Nov. 16 scored a big hit with an immense house. The Pulse of Greater New York 17; performance fair; light house. Brooks and Smiley gave satisfaction to 8 R. O. The Hermanns in Dresden was performance good. Tim Murphy in The Carpenters 21 pleased a small audience (rains). A Night at the Circus 24. The Pay Train 26. International Grand Opera Co. 29. Pasquell Concert co. 1. The Bride-Elect 6. Daniel A. Kelly co. 8-10. Finnegan's 20-22. United States Military Band 14. Human Hearts 19. The Air Ship 24. The Prisoner of Zenda 25. Kelly and Mason 28. Under the Red Hood 30. The Sunshine of Paradise Alley 31.

**PARIS.**—SHOOTER'S OPERA HOUSE (L. A. G. Shoot, manager): Roland Reed presented The Woman Hater Nov. 18; very large audience; entire satisfaction. Casey's Wife 25. Cameron co. 10. The Countess 2. A Night at the Circus 2. The Sunshine of Paradise Alley 16. Morris's Little Lamps 22. Human Hearts 27. **ITEM:** Roland Reed was in the city he bought twenty-five yards of rag carpet and sent it to his New York home. He says he will lay it down on his parlor floor as for an oddity. Business at the theatre is good.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Have You Seen Smith Nov. 15 to fair business; pleased audience. Edith Bowling, one of the Harvey Sisters, whose home is Quincy, received several curtain calls and was the recipient of many floral tributes. The White Slave 17; fair attendance; performance satisfactory. John Griffith in An Enemy to the King 19. Charles Coghlan in The Royal Box 21; fine performance; large audience. Muldoon's Picnic 24. Tim Murphy 25. St. Plunkard 25. Clay Clement 26.

**MURPHYSBORO.**—LEICHER'S OPERA HOUSE (J. J. Friedman, manager): Holden Comedy co. Nov. 14-19; good performance; fine business. Plays given: The Gutter Perch (girl), Roxie the Wolf, The Inside Track, Tom Sawyer, Dangers of a Great City, and The Denver Express. J. Bann, musical director, and T. C. McDougall closed here. Fred Sullivan and Harry Fender opened. Scott's Minstrels did poorly 21; performance disappointing. Creston Clarke 25.

**SPRINGFIELD.**—CHATTERBOX'S OPERA HOUSE (George Chatterbox, manager): Roland Reed presented The Woman Hater to 8 R. O. Nov. 15; pleased audience. John Griffith in An Enemy to the King before a packed house 16. Tim Murphy in The Carpenters delighted a large audience 17. The Gay Masqueraders posed a large audience 19. Among the many good things Bud Snyder and Adige should not be forgotten. Holden Comedy co. 21-26. U. T. C. 30.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Roland Reed in The Voyagers Nov. 16; good performance and business. An Enemy to the King 17. The Hermanns in Dresden 18; good house and entertainment. Tim Murphy in The Carpenters 20 to capacity. Charles Coghlan 21. Her Majesty the Cook 24. Stetson's U. T. C. 20. **ADDITIONAL THEATRE** (A. R. Waterman, manager): The Pulse of Greater New York 13-16 pleased large audiences. The Great What Is It opened for a week 20 to crowded house.

**JACKSONVILLE.**—GRAND OPERA HOUSE (Burns and Luttrell, managers): Edward Everett Hale lectured Nov. 6 to a large audience. The Pay Train 18; fair business; performance excellent. An Enemy to the King, with John Griffith in the title role, pleased a large audience 21. Miss Francis of Yale 23. Dan Washington's Cuckoo Wack co. 2. Fields Minstrels 7. **ITEM:** Manager Harry Barnes was in Chicago last week on business.

**LINCOLN.**—BROADWAY THEATRE (Comitt and Foley, managers): Robert Sherman co. Nov. 14-19 in My Friend from Arkansas, His Enemy's Head, Monte Cristo, My Neighbor's Wife, The Wild Cat, and A Limb of the Law to good business; fair co. Thaler's Tyrolans 24. Brooks and Smiley 25. A Night at the Circus 28. Stetson's U. T. C. 29. In Atlantic City 2. Armstrong O'Brien co. 7. Murray and Mack 8. John L. Sullivan co. 12.

**BLOOMINGTON.**—NEW GRAND (J. T. Henderson, manager): John Griffith in An Enemy to the King Nov. 15. Roland Reed in The Voyagers 17; good business. Tim Murphy in The Carpenters 18; fair house. The Hermanns 21; good business. Holden Comedy co. 23. Frank Daniels 5. Shenandoah 6. A Boy Wanted 7. The Bride-Elect 12.

**MONMOUTH.**—PATTER OPERA HOUSE (Webster and Perley, managers): The Pulse of Greater New York Nov. 21; good performance; light house. Miss Francis of Yale 22; excellent reputation of play fully sustained; good audience. **ITEM:** The local Elks held a social session in their rooms for the Pulse of Greater New York co.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Harrison J. Wolfe presented The Lost Paradise to a pleased house 17. Sousa's Band without the regular leader was given to a crowded house 22. A reception was given to Maud Rees Davis at the Hotel Nelson by Grace Anglemire after the concert.

**CANTON.**—NEW OPERA HOUSE (J. Frank Head, manager): Hall Winters co. Nov. 14, 15 in Little Miss Weathered and The Telegram; good houses; first-class performances. The Pay Train 16; good

house; performance pleasing. The Pulse of Greater New York 18; fair house; specialties good.

**FREEPORT.**—WILKINS'S OPERA HOUSE (M. H. Wilcox, manager): The Cherry Sisters before a fair audience Nov. 16. **GERMANIA OPERA HOUSE** (Phil Arno, manager): Irving French co. Nov. 10-21; fair business; poor performance. The Dawn of Freedom 1. Bryan's Comedians 12-17.

**JOLIET.**—THEATRE (William H. Hulzner, manager): Tim Murphy in The Carpenters Nov. 15; business good. A Female Drummer 17; business good. Holden Comedy co. opened for a week 21 to 8 R. O.

**DECATUR.**—FOWLER'S GRAND OPERA HOUSE (J. F. Fowler, manager): Scott's Minstrels Nov. 16; opened a good house; day Masqueraders 18; large house; Bud Snyder, trick cyclist, scored heavily. A Modern Woodman 19; good business. Elks' Minstrels 24.

**DANVILLE.**—GRAND OPERA HOUSE (A. W. Hooley, manager): Darkest Russia Nov. 16; crowded house; best performance of season. Kralfield, Granger and Carroll's Minstrels 21; fair house (rains night).

**OTTAWA.**—SHERWOOD OPERA HOUSE (T. R. Farrell, manager): Tim Murphy presented The Carpenters Nov. 19; fair house; best of satisfaction. Stetson's U. T. C. 22 to medium business.

**CLINTON.**—RENNICK OPERA HOUSE (J. R. Arthur, manager): Darkest Russia to big house Nov. 15; audience pleased. A Night at the Circus 30. Murray and Mack 7.

**MOLINE.**—WAGNER OPERA HOUSE (R. H. Taylor, manager): Stetson's U. T. C. Nov. 18; good business. Darkest Russia 19; good business; audience pleased.

**ALTON.**—TEMPLE THEATRE (Harrison and Carpenter, managers): Oliver Scott's Minstrels Nov. 20; house large; audience pleased. The Derby Winner 24.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Darkest Russia Nov. 18 gave satisfaction to light business. Stetson's U. T. C. 23.

**TAYLORVILLE.**—VANDEVER OPERA HOUSE (W. H. Kaup, manager): Scott's Minstrels Nov. 17; large and pleased audience. Richards and Hazleton co. Dec. 19-24.

**AURORA.**—OPERA HOUSE (J. H. Plain, manager): A full house greeted A Female Drummer Nov. 18; best of satisfaction.

**CHATTAPAIN.**—WALKER OPERA HOUSE (C. T. Hamilton, manager): Gay Masqueraders Nov. 17; lighted a full house.

**ELGIN.**—OPERA HOUSE (Fred W. Jencks, manager): Harrison J. Wolfe in The Lost Paradise Nov. 16; small and pleased audience.

**MATTOON.**—THEATRE (Charles Rogers, manager): Scott's Minstrels Nov. 16 pleased a big house. Muldoon's Picnic 17; fair performance; good business.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, manager): Her Majesty the Cook Nov. 18 pleased good business.

**DIXON.**—OPERA HOUSE (F. A. Truman, manager): Dark.

**INDIANA.**

**ANDERSON.**—GRAND OPERA HOUSE (J. B. Deiken, manager): European Sensation co. to good business Nov. 16; performance good. The Countess 17; poor business; performance fair. Down in Dixie 18; good performance; fair business. Shanty Town 19 to good business. Walker Whiteside in The Red Cuckoo gave an enjoyable performance to poor house as 21. Mr. Whiteside was assisted ably by Lella Wolstan. Casey's Wife 22; performance good; big business. Charles Coghlan 1. Who Is Who 3. J. L. Sullivan co. 7. Courted Into Court 6. Field's Minstrels 17. What Happened to Jones 26.

**FORT WAYNE.**—MASONIC TEMPLE (Stonder and Smith, managers): Casey's Wife Nov. 14; good business. The Prisoner of Zenda 16; big house; performance excellent. Primrose and Duckstader's Minstrels 21 had largest house of season; standing room all sold; performances excellent. Under the Red Hood 23. Walker Whiteside 24. Murray and Mack 26. A Stranger in New York 28. The Royal Box 29. The Sunshine of Paradise Alley 5. El Capitan 6. An Enemy to the King 9. **ITEM:** The Elks held a social session 17.

**SOUTH BEND.**—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Charles Coghlan in The Royal Box Nov. 29. **ADDITIONAL** (Harry 4. Samers, manager): Mark Murphy in Assey's Wife 19 was greeted by a large audience. Primrose and Duckstader's Minstrels 22 to capacity; good show. General John B. Gordon lecture 23. The Heart of the Klondike 24. Why Smith Left Home 26. The Hermanns 28. Henry Miller 1. Walker Whiteside 2, 3. **ITEM:** The local lodge of Elks will give a minstrel performance 16.

**HUNTINGTON.**—OPERA HOUSE (R. D. Smith, manager): Eldon's Comedians Nov. 5-10 in The Fatal Letter, A Country Sweetheart, Cyclone, The Slums of New York, Swan Swanson, and My Mother-in-Law; poor business; bad weather. Kindred Hearts 11 and return engagement 18; small business; excellent attraction. Walker Whiteside 25. Who Is Who 9.

**MUNCIE.**—WYOMING'S GRAND OPERA HOUSE (H. R. Wyser, manager): Murray Comedy co. Nov. 14-19 in A Fatal Error, An Unequal Match, A Snow Ball, Hogan's Alley, Forget Me Not, and Trials. The proceeds of this co., being citizens of this place, caused the week's business to be far the greatest due by any co. of similar pretensions. Casey's Wife 21. The Hermanns 24.

**EVANSVILLE.**—GRAND (King Cobbs, manager): Creston Clarke Nov. 15 in The Marble Heart; fair audience. Mr. Clarke fully sustained his reputation. Henry Miller 21. An Enemy to the King 24. Della Fox 25. The Telephone Girl 28. **PEOPLE'S** (F. J. Groves, manager): Muldoon's Picnic drew crowded house 20. Van Dyke and Eaton co. 21-27. Stetson's U. T. C. 3. St. Plunkard 4.

**TIPTON.**—KLEVIA THEATRE (Ramsay and Foster, managers): Porter J. White in Faust Nov. 14; good house and satisfaction. Holbrook and Farrell failed to appear 10. Rice and Baldwin's Comedians 25. Samuel Phelps' lecture 8. Muldoon's Picnic 9. Courted into Court 14.

**RICHMOND.**—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): Shantytown Nov. 18 to good business; satisfactory performance. David U. T. C. co. 19 to good business. Porter J. White in Faust 24. Murray Comedy co. 24-3. The Woman in the Case 7. El Capitan 9.

**LOGANSPOUT.**—DOLAN'S THEATRE (William Dolan, manager): Under the Red Hood Nov. 15. Kindred Hearts (return engagement) 18; fair house. The case and finish shown in each play's work was a constant delight. Black Patti's Troubadours 22. Shanty Town 23. Walker Whiteside 1.

**ELWOOD.**—OPERA HOUSE (Joe A. Kramer, manager): Maxwell Stock on Nov. 14-19 presented The Ticket of Leave Man, The Streets of New York, A Red Cross Nurse, A French Spy, A Celebrated Case, and A Man from Japan; business good; fair performance. Cameron co. 21; fine concert; small audience.

**TERRE HAUTE.**—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Creston Clarke Nov. 16 to good business. Down in Dixie 17; fair house. Muldoon's Picnic 18; poor business. Roland Reed 19; good business and satisfaction. Henry Miller 22 in Heartstone to fair house.

**NADISON.**—GRAND OPERA HOUSE (C. M. Murphy, manager): In Search of a Husband Nov. 17. My Neighbor's Wife 21 canceled. Senter Payton Comedy co. opened for a week 21 to 8 R. O. **ITEM:** Manager Murphy has recovered from his illness.

**ROCKVILLE.**—OPERA HOUSE (A. Point of Honor, manager): Fredrick Nov. 17; fair house; the best of satisfaction. Thomas McCarty 23. Canadian Jubilee Singers 5.

**KOKOMO.**—OPERA HOUSE (F. E. Henderson, manager): A local entertainment entitled Our Country by K. of P. Nov. 16, 17; good business. Shantytown pleased a large house 21. Rice and Baldwin's Comedians 21. My Neighbor's Wife 30.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): Darkest Russia Nov. 15; light business. Cameron co. 19; poor house. Henry Miller in Heartstone 22. Shanty Town 23. Black Patti Troubadours 21. The Commodore 24.

**FRANKLIN.**—NEW OPERA HOUSE (Will J. Martin, manager): Porter J. White in Faust Nov. 21; fair business; best of satisfaction. Cameron co. 25.

Fanny Rice 2. Edwin Gordon Lawrence 19. U. T. C. 22. A Night at the Circus 31.

**COLUMBUS.**—CHRYM'S THEATRE (R. F. Gottschalk, manager): Walker Whiteside in The Red Cuckoo to a large and appreciative audience Nov. 15. Porter J. White in Faust 23. An Enemy to the King 1.

**FRANKTON.**—GRAND OPERA HOUSE (Liggett and Marsh, managers): A Breezy Time Nov. 5; good house; best of satisfaction. In Search of a Husband 14. Cameron co. 22. Schubert Glee Club 26. Rice and Baldwin's Comedians 28.

**NORLESVILLE.**—WILD'S OPERA HOUSE (C. C. Curtis, manager): John H. Wise in Forsaken and Forsaken Nov. 15; fair business and performance. A Stranger in New York 20.

**GARRETT.**—WAGNER OPERA HOUSE (J. William Wagner, manager): Berry's Gaiety Girls Nov. 18 canceled. A Breezy Time 28. Porter J. White in Faust 10.

**GOSHEN.**—THE IRWIN (Frank Irwin, manager): The Heartstone Nov. 15; good business; satisfactory performance. Black Patti's Troubadours to 8 R. O. 21; audience delighted.

**MIDDLETOWN.**—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Shanty Town Nov. 17; large house. Two Old Cronies 19; good house and performance.

**PORTLAND.**—ADDITIONAL (Andrews and Littell, managers): On the Suwanee River Nov. 16; first-class entertainment; packed house. Walker Whiteside 30.

**BRAZIL.**—MCNEIDER OPERA HOUSE (operated by the Monk Introduction Co.): Kelly and Mason in Wao is Who Nov. 16; 8 R. O.; good co. Cameron co. 28. Courted into Court 3.

**FRANKFORT.**—COLUMBIA THEATRE (J. J. Anghe, manager): Creston Clarke and Adelaide Prince Nov. 21, 22 in The Last of His Race and David Garrick delighted large audiences; strong co.

**KENDALLVILLE.**—SPENCER OPERA HOUSE (A. M. Boyer, manager): A Breezy Time Nov. 20. Walker Whiteside 7.

**DUNKIRK.**—TODD OPERA HOUSE (Charles W. Todd, manager): Eldon's Comedians opened for a week to good business Nov. 21.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, manager): Tim Murphy Nov. 20 postponed. Shanty Town 30. Porter J. White in Faust 9.

**WARASH.**—HARTMAN'S OPERA HOUSE (Alfred Hartman, manager): Shanty Town Nov. 27.

**GREENFIELD.**—GANT'S OPERA HOUSE (W. S. Gant, manager): Porter J. White in Faust Nov. 29.

**ELKHART.**—BUCKLER OPERA HOUSE (David Carpenter, manager): Dark.

**INDIAN TERRITORY.**

**MUSCOGEE.**—TURNER'S OPERA HOUSE (N. E. G. Shepard, manager): Beach and Bowers' Minstrels Nov. 9; good house; performance fair. Edwin Rostell 18, 19; fair business; pleased audience. The Gay Matinee Girl 21. Side Tracked 23. A Breezy Time 25. Salisbury Orchestra 30. Maximilian Dick 5. St. Plunkard 7. Chase-Lester co. 12-18. Merrie Bell Opera co. 22-24. A Turkish Bath 26.

**SOUTH GALESTER.**—CAPITAL OPERA HOUSE (J. C. Johns, n. manager): The Gay Matinee Girl Nov. 19; performance ordinary; good house. Receipts \$200. Side Tracked 24.

**ARDMORE.**—OPERA HOUSE (White R. Pruiette, manager): Jennie Holman in The Daughter of the Regiment, Jane Eyre, The Police Inspector, and The Elopement Nov. 14-16; crowded houses.

**IOWA.**

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Hermanns Nov. 17 drew a large and pleased audience. Madame Hermann's dance act was greatly enjoyed. St. Plunkard 19 to good business and satisfaction. Charles Coghlan in The Royal Box 23 delighted a fashionable audience whose enthusiasm was greater than its numbers. Mr. Coghlan was recalled four times. Gertrude Coghlan as Celia Prije made a favorable impression. The co. is unusually strong throughout. Muldoon's Picnic 24. Tim Murphy 25. Casey's Wife 1.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John B. Henderson, manager): The Hermanns attracted an enthusiastic audience Nov. 16. Miss Francis of Yale 18; good house. Digby Bell in The Hoosier Doctor 21; attendance fair, the star receiving several recalls. Clay Clement 22 in A Southern Gentleman. Mr. Clement has many admirers here and largely increased the number on this visit. Darkest Russia, apropos of the sudden cold snap, is the Thanksgiving attraction. O'Hooligan's Wedding 25, 26. The Pulse of Greater New York 28. Tim Murphy 29. A. G. Field's Minstrels 30.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, manager): Stetson's U. T. C. to good-sized audience Nov. 16, giving satisfaction. Digby Bell and a competent co. presented The Hoosier Doctor 18. Mr. Bell's acting was excellent. George W. Monroe in Her Majesty the Cook 19; large audience, pleasing business. **CONTENT** (William T. Roehl, manager): Dels 8. McSorley's Twins 9. **STOUT** (Auditorium): Redpath Concert co. 17; large audience. **ITEM:** Emma Skinner of The Hoosier Doctor, is a native of this city. George W. Monroe and co. laid off here.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Miss Francis of Yale gave satisfactory performance to good house Nov. 19. My Friend from India 21, 22 to good business; excellent performance. Clay Clement 24. Digby Bell 25. Field's Minstrels 24. **GRAND OPERA HOUSE** (William Foster, manager): O'Hooligan's Wedding to fair business and performance Nov. 14-16. Uncle Josh Sprucey 19; excellent business; 8 R. O.; performance satisfactory. A Boy Wanted 24-26. Darkest Russia 27-30.

**DAVENPORT.**—BENTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): George W. Monroe in Her Majesty the Cook Nov. 15; fair house. St. Plunkard 16; performance fair. Digby Bell in The Hoosier Doctor 17; deservedly good business. Stetson's U. T. C. 19; crowded house. Darkest Russia 20 gave satisfaction to capacity. Temple Quartette Concert co. 22; large audience. Why Smith Left Home 24. Charles Coghlan 24. Casey's Wife 28.

**CLINTON.**—ECONOMIC THEATRE (William McMillan, manager): Redpath Concert co. packed the house Nov. 18; enjoyable programme. Darkest Russia 22; fair business; bad weather; audience satisfied. Tim Murphy 29. A Boy Wanted 2. A Contented Woman 8. **DAVIS OPERA HOUSE** (William McMillan, manager): Stetson's U. T. C. 17; poor business. Carroll and Kane co. 24-30.

**BOONE.**—PHIPPS OPERA HOUSE (Ben Wiley, manager): Ferris Comedians Nov. 14-19; excellent business; good satisfaction. Repertoire: Greased Lightning, On the Ohio, Fortune's Pool, Our German Friend, In Cuba, Peck's Bad Boy, and Robes and Riches. Masdoff Imperial Orchestra 23. Local minstrels 24. **ITEM:** Ferris' Comedians broke house record, opening 14 to 150 paid tickets.

**OSKALOUSA.**—MASONIC OPERA HOUSE (E. M. Fritz, manager): True Kentuckian Nov. 18 canceled. My Friend from India 17 to heavy business; fine attraction. Leland and Melroy's Minstrels 19 failed to appear. The Belle of the Town 22 canceled. Darkest Russia 1. A Giddy Mother 5. **ITEM:** The Elks gave a social session in honor of the male members of the cast of My Friend from India 17.

**MARSHALLTOWN.**—ODDON THEATRE (Ike C. Speer, manager): Hermann the Great co. Nov. 15. The Girl I Left Behind Me 15. My Friend from India 19 to large and appreciative audience. Clay Clement in A Southern Gentleman 21 to small house. Digby Bell 23. O'Hooligan's Wedding 24. Darkest Russia 29. A Boy Wanted 30.

**IOWA CITY.**—OPERA HOUSE (J. N. Coldren, manager): The Girl I Left Behind Me Nov. 16. Pasquell Concert co. 17 delighted a large audience. Darkest Russia 21. The Pulse of Greater New York 26. Casey's Wife 30. A Boy Wanted 1. Hall-Winters co. 5.

**SIOUX CITY.**—GRAND OPERA HOUSE (A. B. Beall, manager): Miss Francis of Yale Nov. 14; fair house; good co. Chicago Lady Quartette 16; 8 R. O.; good satisfaction. A Boy Wanted 18; fair business. The Girl I Left Behind Me 21. Robert Downing 22. Uncle Josh Sprucey 23.

**PORT DODGE.**—FESSLER OPERA HOUSE (C. H. Smith, manager): Miss Francis of Yale Nov. 15; crowded house; audience pleased. Uncle Josh Sprucey 22. **ITEM:** After managing the Fessler

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**COUNCIL BLUFFS.**—DOHANY THEATRE (James Harrington, manager): A Boy Wanted Nov. 19; good business. Robert Downing 21 in triple bill; small attendance; inclement weather. Pledge return engagement 24.

**WEBSTER CITY.**—WILSON'S OPERA HOUSE (F. E. Williams, manager): A Boy Wanted Nov. 11; good house; performance excellent. Money to Burn 15; 8 R. O.; audience pleased. Uncle Josh Sprucey 21.

**MISSOURI VALLEY.**—NEW THEATRE (William Harmon, manager): Uncle Josh Sprucey Nov. 20. Melroy's Minstrels 28. **ITEM:** J. S. Derrell, proprietor, and George A. Kollog, treasurer, of the New Theatre, joined the Omaha Elks 18.

**CHARLES CITY.**—HILDETH OPERA HOUSE (C. H. Shaw, manager): Nov. 19 Money to Burn; good house and fair attraction. Uncle Josh Sprucey 24. My Friend from India 24. Pulse of Greater New York 8.

**FAIRFIELD.**—GRAND OPERA HOUSE (Louis Thoma, manager): Jack Potts co. to fair house Nov. 18, presenting Mull's Sacrifice, Twist Love and Duty, and East Lynne. St. Plunkard co. canceled 18. Miss Francis of Yale 21; first class performance.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, manager): Sousa's Band to 8 R. O. Nov. 8. Uncle Josh Sprucey to fair business 18. O'Hooligan's Wedding to good business 22. My Friend from India 23.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. F. Brown, manager): Miss Francis of Yale Nov. 18; big house; audience pleased. The Girl I Left Behind Me 19. Digby Bell 22. Darkest Russia 25.

**GRINNELL.**—PRIESTON'S OPERA HOUSE (F. O. Proctor, manager): My Friend from India 18; performance satisfactory. Clay Clement in The New Dominion 23. The White Squadron 24.

**ELORA.**—WINTER OPERA HOUSE (J. C. Crockett, manager): Money to Burn to large house Nov. 18; fair satisfaction. Brooks and Smiley 23. Uncle Josh Sprucey 30.

**RED OAK.**—EVANS THEATRE (E. E. Clark, manager): F. E. Long co. opened for a week Nov. 21 in Work and Wages.

**KANSAS.**

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Wilbur's Entertainers drew a good-sized house Nov. 14. The show consists of a kinetoscope, with illustrated and descriptive songs, rendered by Mrs. C. L. Whitney. Good houses are assured in advance by an agent who sells the tickets in blocks, to be given away by merchants as premiums. The show was a good one of the class and the audiences pleased. Robert Downing 15 drew a fair house 13 a triple bill, the Flower Scene from Occamar, a condensed bit of The Goodbye, and an implausible little comedy called The French Marriage. Mr. Downing was warmly welcomed and surprised us all by his versatility. Freda Gallick, a young Californian, shared honors with the star and gives strong promise, as she has youth, beauty, and much talent, and plays as if she had been on the boards for years. Mr. Downing has for his treasurer a lady, young, handsome, and altogether charming, by name Mrs. Mabel L. Shaw. It certainly is pleasing to be greeted by the odor of violets and a winsome smile, rather than to encounter a sleepy snarl from the male, mingled with whistling fumes and stale cigar smoke, as sometimes happens. The Topeka Dramatic Club, whose performances have previously spoken of in warm terms, gave us The Three Hats to a large house 16. Julius Weidling, Joseph Morgan, Adrian Sherman, Mrs. Morgan, and Harriet Jones were all very good. Recitations by Virginia Milvane, violin playing by Pauline Frocut, and baritone songs by James Moore were given between times and were the most enjoyable bits of the show. Have you seen Smith drew a good house 18 and gave much pleasure to all. The skit is merely a thread of incidents introducing a string of clever vaudeville people, among whom Jon Natus, Bobby Mack, Bertie Gilson, D. I. and Leubart, the Harrow Sisters, and Fred Wenzel were the best. Stuart, the wonderful female impersonator, closed the week with a light matinee and fairly good house at night 19 in 1492. Johnny Dougherty, Miss Brockway, Mudge Davenport, Nell McNeil, Walter Terry and Nellie Elmer, Eddie Loyd, Stella Gilmore, and Eleanor Kent were the best. May Smith Robbins 21. Andrews Opera Co. 22, 23. Harry Corson Clarke 24. The Girl I Left Behind Me 25. Hanna Hearts 26.



did performance: fair house. Tennessee's Pardner 20. Human Hearts 24.

**HOLTON.**—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): My Friend from India Nov. 10; first-class performance; fair business. Little Trilby 18; fine performance; medium business. Harrison Drama co. 28-3.

**PEABODY.**—MASON'S OPERA HOUSE (F. H. Prescott, manager): Merric Bell Opera co. Nov. 16 in Fra Diavolo; good satisfaction. Boston Ladies' Symphony Orchestra 25. The Palms 28-3.

**FORT SCOTT.**—DAVIDSON THEATRE (Harry C. Ernieb, manager): A Parlor Match drew a good house Nov. 19; co. very good. The Real Widow Brown 20.

**WELLINGTON.**—WOOD'S OPERA HOUSE (Ava M. Bloch, manager): Andrews Opera co. Nov. 2. Auditorium (Charles J. Humphrey, manager): Eugene May 2.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Andrews Opera co. in The Mikado and Cavalleria Rusticana Nov. 18; poor performance; large audience.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): Alba Heywood gave a good performance Nov. 15 to good business. St. Plunkard 19 to good business. Merric Bell Opera co. 25.

**GREAT BEND.**—GRAND OPERA HOUSE (Captain Lewis, manager): Alba Heywood Nov. 18; good performance; large audience. The Palms 21-27.

**ATCHISON.**—THEATRE (John Seaton, manager): 1492 to a fair audience Nov. 17.

### KENTUCKY.

**WINCHESTER.**—OPERA HOUSE (W. F. Hilton and Co., lessees; T. J. Bradley, manager): Beggar Prince Opera co. in The Beggar Prince Nov. 21; fair performance; poor house. Wilson's Minstrels 23. ITEM: W. F. Hilton, lessee of the Opera House, having moved to Cincinnati, the active management is now in the hands of T. J. Bradley.

**HENDERSON.**—OPERA HOUSE (Lambert and Levy, managers): Re-titled Jolly Pathfinders opened for a week Nov. 14, presenting The Lightning Express, The Devil's Gold Mine, The Middleman, Below Zero, Old Glory, and The Judge; performances fair; business good. Williams Comedy co. 28-3.

**RICHMOND.**—WHITE-BUSH OPERA HOUSE (Lucas Blakeman, manager): Wilson's Minstrels Nov. 22; large and appreciative audience. Charles G. Webster, baritone, was well received. Charles A. Van has joined the co. as treasurer.

**MT. STERLING.**—GRAND OPERA HOUSE (Turner and Wilkerson, managers): The Beggar Prince Nov. 22; good performance; fair audience. The Chimes of Normandy 21; performance poor to light business. Andrews Opera co. 30 canceled.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): George Wilson's Minstrels Nov. 19 to light house; good performance. Natural Gas 25. The Woodard-Warren co. week of 28. Boland Reed 12, 13.

**ASHLAND.**—THEATRE (W. Weinhardt, manager): Andrews Opera co. Nov. 25 Metropolitan Burlesque 20. Billy's Wonders 1, 2. Miller and Blumenberg co. 5-10.

**DANVILLE.**—OPERA HOUSE (C. T. Veach, manager): Centre College Glee Club (local) Nov. 18; large house; meritorious performance. Andrews Opera co. 3.

**OWENSBORO.**—NEW TEMPLE THEATRE (Podley and Burch, managers): Wilson's Minstrels Nov. 17; small house. Vandyke and Eaton co. 28-3.

**PARIS.**—GRAND OPERA HOUSE (Parks and Richie, managers): Wilson's Minstrels Nov. 25. An Enemy to the King 30.

**PADUCAH.**—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): As We See It Nov. 18; good house; performance fair. Bentfrow's Pathfinders 21-28.

### LOUISIANA.

**SHREVEPORT.**—GRAND OPERA HOUSE (Dave H. Davis, manager): Peters Comedy co. Nov. 7-12 in A Knotty Affair, My Boy, A Marriageable Marriage, A Marriage Broker, Dr. Cupid, and Soap Bubbles. Field's Minstrels 9; good house; excellent performance. A Parlor Match 14; good house with Ringling Brothers' Circus in opposition. The Real Widow Brown 18, 17. Nashville Students 21. A Texas Star 22. A Turkish Bath 23. London Gaiety Girls 24. All Aboard 26. James-Kidder-Warde co. 1. West's Minstrels 3.

**LAKE CHARLES.**—OPERA HOUSE (H. B. Milligan, manager): James-Kidder-Warde co. in The School for Scandal was produced Nov. 19 to full house. Louis James as Charles Surface. Kathryn Kidder as Lady Teale, and Frederick Warde as Joseph Surface were very good in their respective parts. Nashville Students 29. A Hired Girl 4. Natural Gas 11. The Prodigal Father 20.

### MAINE.

**PORTLAND.**—JEFFERSON THEATRE (Fay Brothers and Bosford, managers): Robert Mantell in A Secret Warrant Nov. 21 and Monbars 22 to fair business; co. excellent. The White Heather 23-28. The French Maid 29. The Girl from Paris 30. 1. Andrew Mack 2, 3. PORTLAND THEATRE (A. F. Eastman, manager): Down on the Farm Nov. 21-23. Week's American Minstrels 24. A Turkish Bath 25, 26. Professor Carpenter week 28-3. GAIETY THEATRE (Charles Farrell, manager): Grand sparring exhibition 24. ITEM: The Boston Star Course co. have assigned. The Jefferson Theatre management and Robert B. Mantell invited Battery E, Second Regiment, to see A Secret Warrant 21. They came three hundred strong and during the evening Mr. Mantell, on behalf of himself and the local management, presented the battery with a silver loving cup. Lorenzo Wallace, the veteran stage carpenter at the Portland Theatre, is seriously ill. Marie Booth Russell, underlined to play Blanche in Monbars, was prostrated with severe illness 22 and her part was read by Ruth Ralston.

**BANGOR.**—OPERA HOUSE (F. A. Owen, manager): Frankie Carpenter, with Jere Grady and a good supporting co., opened for week Nov. 21 to S. R. O. in repertoire of good plays. THE NON-SUCCESSA (H. C. Bean, manager): The Howard Vandeville co. continue to fair business. For week of Nov. 21 they show a panorama of Ireland as an extra attraction. ITEM: David Owen, assistant manager of the Opera House, has organized a party of clever specialty people, with the ediscos as a special attraction, to tour the Eastern part of this State.

**LEWISTON.**—MUSIC HALL (Charles Horbury, manager): The Girl from Paris Nov. 17; good house. Jessie Harcourt co. 21-25 opened with Lyndon to good business. Repertoire: Mother and Son, Fair Play, The Hand of Fate, The Birth of Freedom, and Little Miss Military. Robert B. Mantell 1. The Gormans 3. Bennett and Moulton co. 5-10.

**WESTBROOK.**—OPERA HOUSE (A. Spear, manager): Miles local Stock co. Nov. 18, 19 in An American Hero and Damon and Pythias to fair business. Mason and Down's U. T. C. 22 to S. R. O.

**BATH.**—COLUMBIA THEATRE (E. D. Jameson, manager): A Turkish Bath Nov. 23; fair house; pleased audience. Week's American Minstrels 20. Robert B. Mantell 30.

**MOULTON.**—OPERA HOUSE (W. T. French, manager): Frost's Kentucky Troubadours Nov. 21-23 to good business; performance excellent.

### MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): A Hired Girl attracted a large audience Nov. 19. Charles B. Hanford in Julius Caesar gave an artistic performance to a large audience 21. Frank R. Wills Comedy co. 24-26. Sousa's Band 30. Next Door 2.

**FREDERICK.**—CITY OPERA HOUSE (F. T. Rhodes, manager): A Hired Girl Nov. 17; crowded house; performance poor. Richards and Pringle's Minstrels to fair house 18; performance first class. With Brothers 21 to poor business, everyone pleased with performance. A Gay Old Time 9.

**HAVER DE GRACE.**—CITY OPERA HOUSE (J. H. Owens, representative): Richards, Pringle, Hoco and Holland's Minstrels gave satisfaction to a top-heavy house Nov. 19. The Labadie co. opened for a week to light business 21 in Cuban Justice; audience pleased.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Fetterer, manager): Robinson's Old Southern Life Nov. 19; good house; performance satisfactory.

In Atlantic City 22; fair house; good performance. Cecilia Musical Club 29. Next Door 1.

### MASSACHUSETTS.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Jack and the Beanstalk Nov. 18. Maude Adams in The Little Minister 21. The Second Regiment Band gave another of their popular concerts 22 to a full house. A Day and a Night, with Otis Harlan, William Devere, and a bevy of bright-plumaged songbirds, entertained a good-sized house 23. The marks of Mr. Hoy's restless craser and pencil are shown since its first appearance here, but Harlan has as full play as ever. A Most Marriage, Du Souchet's new piece, made its first appearance in New England here Thanksgiving Day to two big houses. It is even more of a wild, delicious mixup than My Friend from India or The Man from Mexico, and it takes fast and furious work by the players to keep up with the author's pace. Naturally they are lively people, and there are no dull moments. Left by Mr. Pignam, Clayton W. Smith, C. B. Hawley, and Katharine Mulkins. Hotel Topsy Turvy 25. Burton Holmes 28. The White Heather 1-3. Burton Holmes 5. The Girl from Paris 8. The Mikado 9. The French Maid 10. Andrew Mack 12.

EDWIN DWIGHT.

**FITCHBURG.**—WHITLEY OPERA HOUSE (J. B. Oldfield, manager): The Boston Ideal Stock co. Nov. 14-19; good business. George W. Wilson and a good co. in a pleasing selection of plays were thoroughly enjoyed by our theatregoers. The Social Outlaw, Stars and Stripes Forever, Your Uncle Dudley, Lady Audley's Secret, The Great Randolph Mystery, The Gunner, The Buttermilk, Cricket on the Hearth, The People's Lawyer, The Inquisitive Darkey, and The Messenger from Jarvis Section were presented. Specialties by David De Wolfe and Allie Gerald and Louise Horner were above the ordinary. Although booked at short notice and receiving but a scant two days' billing, The Girl from Paris was welcomed by a fair-sized audience 22. While the performance is creditable, some of the original cast are sadly missed. Slide Tracked 2. Katherine Rober 5-10.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (Helen and Mack, managers): A Bachelor's Honeymoon Nov. 22; good performance. Eddie Bald in A Twig of Laurel 23 was well received by a good audience. My Sweetheart 24; good business despite inclement weather; play acceptable. Agnes Wallace Villa in The World Against Her 25. WILSON OPERA HOUSE (W. P. Meade, manager): Frederick Herzog and Anna E. Davis, heading Sam Pitman's co., made decided hits 21-23, and at every performance a large number of people were unable to obtain tickets. The week's business was a record breaker. Plays presented: La Belle Marie, The Wife's Secret, The Electrician, Art in 148, The Pottery Man, The Black Flag, Queens, East Lynne, The Opium Ring, The Red Cross Nurse, and A Fortune Hunter.

**WORCESTER.**—THEATRE (James F. Rock, manager): The Bowery Burlesque Nov. 18, 19 gave a good performance and created a feeling favorable to this form of entertainment. Attendance good. A Day and a Night 21, 22 was somewhat of a disappointment compared with other Hoyer dramas, both as to quality and quantity. The Girl from Paris proved a rattling good Thanksgiving attraction 24 and packed the house. The White Heather 25-30. A Most Marriage 2, 3. LOTTERY'S OPERA HOUSE (Alfred T. Wilton, manager): A Spring Chicken pleased large audiences 21-28. Madeline Marshall and Sam Collins were the leading favorites. Oliver Byron 28-3.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): The Devil's Auction had a good house and gave a jolly entertainment Nov. 18. The Gormans in Mr. Beane of Boston, owing to bad weather, did not business 18. Alma Chester opened for a week in Harnale or the Cross of Gold to S. R. O., giving a good performance 21. Alma Chester and Will J. Kennedy were presented handsome bouquets by their friends in this city. The Little Minister 2. The French Maid 3. Hooper and Kennedy's co. 5-10. ITEM: W. E. and Florence Dalton joined the Alma Chester co. in this city 21, replacing Mr. and Mrs. J. B. Clark.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Maud Hillman co. closed their week's engagement Nov. 19, giving best of satisfaction to large audiences. Repertoire: Charity, Bras, Lights and Shadows, The Clipp'r, A Hidden Past, Special Delivery, The Broker's Daughter, and Among the Pines. Joseph Greene co. 21-26 in Held by the Enemy, A Plain Old Irishman, Condemned to Siberia, A Man of the People, Humbug, The New Partner, and A Prisoner for Life opened to S. R. O.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager): The Gormans in Mr. Beane from Boston pleased a small audience Nov. 18. Devil's Auction, with its grand ballets and beautiful transformations, scenes, had a top-heavy house 19. The Boston Ideal Stock co., headed by George Wilson, did big business 21-26. Mr. Wilson has a host of admirers here and he was warmly greeted. City Sports 28. The Little Minister 3. The French Maid 5. Kennedy's Players 12-17. Katherine Rober 28-31.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): The Donovans Nov. 17 in Dewey's Reception satisfied a large house. Pinafore 19 presented by Springfield amateurs, did good business. An illustrated lecture on Hawaii 23 was given by E. Burton Holmes to a large and appreciative audience. Stranger in a Strange Land 24. Katherine Rober 28-3. ITEM: "Jimmie" Donovan was given an enthusiastic reception in this his native town.

**LYNN.**—THEATRE (Dodge and Harrison, managers): The Gormans in Mr. Beane from Boston pleased two big audiences Nov. 24. Robert B. Mantell 25. The Little Minister 26. Andrew Mack 28. The French Maid 30. FREDERICK'S MUSIC is giving a strong bill to good business 28. ITEM: THEATRE is pleasing fair business 21-23. ITEM: Joseph Barker, tenor, with the Shea-McAuliffe co., had a reception after the performance 19.

**HOLYOKE.**—OPERA HOUSE (B. L. Potter, manager): Sam Pitman's co. closed Nov. 19; business fair. The Chorus Girl 23; small audience; capable co. Joe Ott 25. Devil's Auction 28. EMPIRE (T. F. Murray, manager): A Turkish Bath 17-19; moderate attendance. The Girl from Paris 24-26 opened to crowd-d houses. Clifford and Hath 1-3. ITEM: Jennie Yeomans joined The Chorus Girl here. She made a decided hit.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Sporty Widows Nov. 17-19 had rain throughout the engagement and played to light business. Several of the turns in the olio were very fair. Leand T. Powers, the well-known impersonator, appeared in The Rivals 21 and delighted a large audience. The Secret Enemy 24. American Burlesquers 28-30. City Sports 1-3. Andrew Mack 5. The Little Minister 10.

**SALEM.**—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Bennett and Moulton co. Nov. 21-26 bid fair to break all previous records for attendance. The S. R. O. sign having been displayed at every performance. In the evening presented: A Daughter of the South, Darkest Russia, Bonnie Scotland, For Cuba's Cause, My Partner, Our Boys, and Santiago.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Corso Payton's Comedy co. closed a week's engagement with a concert Nov. 20; business very large. Peck's Bad Boy paid us his annual visit 21 and a fair-sized audience found him as amusing as ever. The Little Minister 24. Robert Mantell 26. Andrew Mack 1. The French Maid 2. Boston Ideal Stock co. 5-10.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Bosford, managers): The White Heather Nov. 21, 22. Faust 24, 25. A Stranger in a Strange Land 26. The Little Minister 29. Andrew Mack 29. The French Maid 1. MUSIC HALL (W. B. Boody, manager): City Sports 21-23; good houses. Slide Tracked 24-26.

**TAUNTON.**—THEATRE (R. A. Harrington, manager): The Chorus Girl Nov. 19; small business; failed to please. The Real Widow Brown 21; small but satisfied audience. The Gormans in Mr. Beane from Boston to fair house 23. Maude Adams 9. Miles stock co. 12-17.

**GLOUCESTER.**—CITY HALL (Lethrop and Tolman, managers): Alma Chester co. Nov. 18-19; fair business. Plays presented: Harnale, At the Picket Line, At Fort Bliss, The Pavements of Paris, Denise Nevada, and The Cuban Patriot. Isham's Octobers 2.

**WALTHAM.**—PARK THEATRE (Patrick and Reiger, managers): Joseph Callahan, in Faust, pleased a fair house Nov. 22. Slide Tracked 23; good co.

fair house. The Gormans 28. The Girl from Paris 30. The Real Widow Brown 1. Alma Chester co. 12-15.

**SOUTH FRAMINGHAM.**—ELWOOD OPERA HOUSE (W. H. Bishop, manager): The Real Widow Brown Nov. 22; splendid performance. City Sports 28. The Girl from Paris 1.

**MARLBORO.**—THEATRE (F. W. Riley, manager): My Sweetheart Nov. 19; poor business. Shea-McAuliffe co. 21-26 to fair business. A Girl from Paris 2. The Little Minister 5.

**WESTFIELD.**—OPERA HOUSE (Robert A. Grant, manager): Side Tracked Nov. 17; small audience. Peck's Bad Boy 22; small business. Local minstrels 24-26.

**GARDNER.**—OPERA HOUSE (F. B. Edgell, manager): The Real Widow Brown Nov. 25. Joseph Greene co. 5-10.

**PLYMOUTH.**—DAVIS OPERA HOUSE (A. H. Petty, manager): Pickert's Comedians 1. A Most Marriage 14.

**TURNERS FALLS.**—COLLE' OPERA HOUSE (Fred Colle, manager): The World Against Her Nov. 25.

**GREENFIELD.**—OPERA HOUSE (Thomas L. Lawler, manager): The Chorus Girl Nov. 30.

### MICHIGAN.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): McSorley's Twins Nov. 17; fair business. A Stranger in New York pleased a well-filled house 18. El Capitan 19; large audience; performance satisfactory. Kindred Hearts (return date) 23; fair house that seemed highly pleased. Lost in Siberia 24. Primrose and Dockstader's Minstrels 25. John L. Sullivan co. 28. The Prisoner of Zenda 29. Henry Miller 3. Scatchi Concert co. 6. Under the Red Robe 9. Kelsey-Shannon 10. ITEM: A few weeks ago, when the Kindred Hearts co. played here, a watch belonging to Frederick Mosley, the leading man, was stolen from the dressing-room. The watch was a valuable one and had been presented to Mr. Mosley by Louis James, who had received it from Lawrence Barrett. Detective Benson, of this city, assisted by Manager Davidson, succeeded in locating the watch last week, and when the co. played a return date here 23 Mr. Mosley received his watch.

**GRAND RAPIDS.**—POWERS' (O. Stair, manager): El Capitan was given a creditable production Nov. 22 before an audience both large and enthusiastic. Primrose and Dockstader's Minstrels 24. Henry Miller 28, 29. GRAND (O. Stair, manager): The Heart of Chicago opened the week's engagement 21. Like most of Mr. Carter's productions it presented a succession of hairbreadth escapes much to the delight of the large audience present. The Heart of the Klondike 28-30. Two Little Vagrants 1-3.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): A Stranger in New York 16 canceled. El Capitan to capacity 17. The Prisoner of Zenda 2. Knobs of Tennessee 5. ITEM: Benjamin and Nora McGoheen, of this city, are members of the El Capitan co., and were warmly received by their many friends here.

**FLINT.**—STONE'S OPERA HOUSE (Stone and Thayer, managers): McSorley's Twins Nov. 18; fair house. El Capitan delighted a packed house 18. A Stranger in New York 19; performance good; topheavy house. Kindred Hearts 22; good performance; fair house.

**SAGINAW.**—ACADEMY OF MUSIC (J. H. Davidson, manager): A Stranger in New York Nov. 17; good house. McSorley's Twins 18, 19; fair business. Lost in Siberia 23. Kindred Hearts 24. Primrose and Dockstader's Minstrels 25. The Prisoner of Zenda 28.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): Casey's Wife Nov. 18; topheavy house; audience pleased. Primrose and Dockstader's Minstrels 23; high-class entertainment; packed house. Henry Miller 30. The Hermans 1.

**ANN ARBOR.**—NEW ATHENS THEATRE (L. J. Llesner, manager): El Capitan Nov. 12; receipts over \$500; co. made a decided hit. Casey's Wife 17 to fair business. A Stranger in New York 22. Two Vagabonds (local) 30, 31.

**ADRIAN.**—NEW CROWSWELL OPERA HOUSE (C. D. Hardy, manager): A Stranger in New York Nov. 24; fair business. A Trip to Countown 20. John L. Sullivan co. 1. The Moth and the Flame 13. Why Smith Left Home (return date) 15.

**COLDWATER.**—TIBBETT OPERA HOUSE (John T. Jackson, manager): El Capitan Nov. 28. The Late Mr. Early 2. Two Little Vagrants 7. Bendix Concert co. to a large and pleased audience 17.

**YPSILANTI.**—GRAND OPERA HOUSE (Quirk and Galup, managers): A Stranger in New York pleased a good house Nov. 21. Scatchi Concert co. 1. Two Little Vagrants 6. Fanny Rice 13.

**BATTLE CREEK.**—HAMBILL'S OPERA HOUSE (E. R. Smith, manager): A Stranger in New York fairly placed largest house of season Nov. 18. Two Little Vagrants 6. Walker Whiteside 8.

**DOWAGIAC.**—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Hartmann the Great co. Nov. 29. Walker Whiteside 18. Cuba's Vow 29.

**OWASSO.**—SALISBURY'S OPERA HOUSE (Brewer and Watson, managers): John Tompion, impersonator, Nov. 17; small audience.

**HUSKISSON.**—OPERA HOUSE (F. L. Reynolds, manager): El Capitan Nov. 23. Why Smith Left Home 9. Who is Who 15.

**SAULT STE. MARIE.**—SOO OPERA HOUSE (H. Booker, manager): Dark.

**MILES.**—OPERA HOUSE (G. L. Faurote, treasurer): Dark.

### MINNESOTA.

**DULUTH.**—LYCEUM (E. Z. Williams, manager): Clay Clement in The New Dominion Nov. 15; crowded and enthusiastic house. Sharp and Platt in The Late Mr. Early 16; good business; audience pleased. Dorothy Morton Opera co. (return engagement) 19 in Fra Diavolo and The Bohemian Girl; good business. Shepard's Modern Minstrels 24. Kelsey and Shannon co. 28. Jerome Belmont 3. Smyth and Rice Comedy co. 5. My Friend from India 9. O'Hooligan's Wedding 14. Scatchi Concert co. 22. Sowing the Wind 23.

**WINONA.**—OPERA HOUSE (M. D. Field, manager): Roma's Band Nov. 15; receipts \$57. Clay Clement 17 in The New Dominion; large and appreciative audience. William Owen co. 24-26. The Dawn of Freedom 29. Money to Burn 1. The Moth and the Flame 2. Belle Archer 5. Smyth and Rice co. 8. A Female Drummer 12. ITEM: John Mott has taken the management of Philharmonic Hall Theatre, and will open his season 22 with A high-class vaudeville co.

**OWATONNA.**—METROPOLITAN OPERA HOUSE (H. E. Herrick, manager): Ladies' Minstrels (local) Nov. 23. Money to Burn 25. My Friend from India 3. Old Friend Hopkins 7. Tim Murphy 11. Scatchi Concert co. 29. Remember the Maine Jan. 11. AUDITORIUM (Hoefler and Smernich, managers): How Hopper was Slide Tracked 21; small house; bad weather; performance fair. Gilbooley's Reception 2. A Contented Woman 22.

**CROOKSTON.**—GRAND OPERA HOUSE (Kirsch and Montague, managers): Edwin Mayo in Pudd'nhead Wilson Nov. 18; house crowded and everyone pleased. Dorothy Morton Opera co. 28. Smyth and Rice Comedy co. 2. Sowing the Wind 14. Why Smith Left Home 18. At Gay Coney Island 23.

**FARBURY.**—OPERA HOUSE (C. E. White, manager): Faraway's Visions of Art 22-24. Money to Burn 23. Gilbooley's Reception 3. William Owen co. 8-10. Tim Murphy 15. A Contented Woman 23.

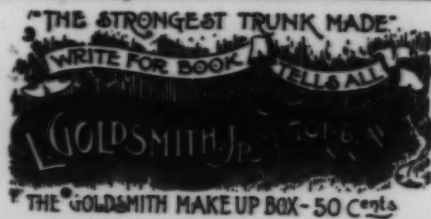
**ST. PETER.**—THEATRE (H. J. Lucke, Jr., manager): A Boy Wanted 15; packed house; poor performance. How Hopper was Slide Tracked 18; fair house; performance ordinary. Money to Burn 23. Fick and Weldon's Orchestra 24.

**MANKATO.**—THEATRE (Charles P. Hoefler, manager): A Boy Wanted Nov. 16; good business. Julie Walters in How Hopper was Slide Tracked 19; good business; co. good. Pasquall Concert co. 21; S. R. O. Money to Burn 24. Gilbooley's Reception 29.

**ALBERT LEA.**—OPERA HOUSE (W. F. Gage, manager): Slide Tracked Nov. 17; good performance. Clay Clement in A Southern Gentleman 19; excellent performance; good house. Pasquall Concert co. 22. Money to Burn 23.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): Miss Francis of Yale Nov. 11; large audience. The Late Mr. Early 14; crowded house; specialties good. Shepard's Minstrels 21.

**FERGUS FALLS.**—LYCEUM THEATRE (W. R.



Smith, manager): Gilbooley's Reception 18; very fair house; entertainment poor.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (K. T. Davidson, manager): Yon Yonson to a small house Nov. 17.

### MISSISSIPPI.

**GREENVILLE.**—MARCH'S OPERA HOUSE (H. Erin March, manager): Evelyn Gordon Nov. 21-23 opened in Woman Against Woman to a fair house; co. fair. A Hired Girl 30. James-Kidder-Warde co. 2. Barlow Brothers' Minstrels 13.

**JACKSON.**—ROBINSON'S OPERA HOUSE (M. G. Fields, manager): The Man from Mexico to fair-sized audience Nov. 14. Nashville Students to full house 17. What Happened to Jones 24.

**COLUMBUS.**—OPERA HOUSE (P. W. Wear, manager): Hoy's Comedy co. canceled on account of illness of leading woman. Punch Robertson co. 1-3.

**MACOMB CITY.**—NEW OPERA HOUSE (W. R. Ashton, manager): James-Kidder-Warde co. Nov. 28. Lewis Morrison 18.

### MISSOURI.

**JOPLIN.**—CLUB THEATRE (George B. Nichols, manager): Sharpley and Lyceum Theatre co. in Escaped from the Law, A High Old Time, Fanchon the Cricket, Camille, My Mother-in-Law, The New Magdalen, and A Girl from Texas 14-20 to good business; co. fair. A Parlor Match 18; packed house; best of satisfaction. Cook's Amusement co. 22, 23. The Gay Matinee Girl 24. The Real Widow Brown 27.

**KIRKSVILLE.**—SMITH'S OPERA HOUSE (B. F. Henry, manager): Captain Albert Nov. 18, 17 to small business; weather bad. Jack Potter Comedy co. opened 21 for three nights in Dad's Girl under the title of Mui's Sacrifice; good house. NORMAL HALL (C. E. Ross, manager): Alexander Black gave his picture play, Miss Jerry, to a large audience 19; artistic entertainment. ITEM: The new chas for Smith's Opera House will be in 14.

**NEVADA.**—MOORE'S OPERA HOUSE (E. H. Stettin, manager): What Happened to Jones Nov. 17; packed house; performance pleased. Sadie Raymond in The Missouri Girl 24; small but appreciative audience. The Real Widow Brown 1. Miss Francis of Yale 8. Black Diamond Minstrels 20.

**CARROLLTON.**—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): The Girl I Left Behind Me 4. Tennessee's Pardner 22. Miss Francis of Yale 29. Darkest Russia 9. The Gay Matinee Girl 14. The Last Paradise 22.

**SPRINGFIELD.**—BALDWIN THEATRE (C. K. Brooks, manager): Willie Collier in The Man from Mexico Nov. 26; excellent performance; full house. The Real Widow Brown 24. Stuart Robson 30. A. G. Field's Minstrels 2.

**CLINTON.**—OPERA HOUSE (Brannum and Foote, managers): Gay Rhea co. Nov. 7-9; good houses. What Happened to Jones 18. Sadie Raymond 23. A Turkish Bath 26.

**HANNIBAL.**—PARK THEATRE (J. B. Price, manager): 1492 to a crowded house Nov. 14. Have You Seen Smith 16; fair business. Tim Murphy 23. The Pay Train 24.

**MEXICO.**—FERRIS GRAND (Hutton and Clendenin, managers): A Turkish Bath entertained a fair house Nov. 19. Miss Francis of Yale 25. The Derby Winner 29. Maximilian Dick 2. Darkest Russia 5.

**TRENTON.**—HUBBELL OPERA HOUSE (William Hubbell, manager): My Friend from India Nov. 15; S. R. O.; excellent performance. Human Hearts 29.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (



tion of its kind ever in our city. Robert Downing 18; good house; performance excellent. A Parlor Match 23. The Girl I Left Behind Me 24. Digby Bell 25. Tennessee's Partner 26. The Man from Mexico 27. THE FUNKIE (P. C. Zehring, manager): Muldoon's Picnic 28. A Booming Town 29. O. C. Thurston co. 29. Melroy's Minstrels 23. Matthews and Balger 12.

**KEARNEY.**—Opera House (R. L. Nappet, manager): O. C. Thurston Comedy co. In Muldoon's Picnic and A Booming Town Nov. 18-19; fair business. Della Pringle 21-23 canceled. IREM: Anna De Koven, a former Kearney girl, joined the Thurston co. at Pawnee City, and had a hearty reception.

**FALLS CITY.**—The Grubling John (Gehling, manager): Robert Downing in The Gladiator, Incomer and The French Marriage Nov. 17; good house; audience pleased. Tennessee's Partner 25. Human Hearts 1. The Pious of Greater New York 19. Fabio Romani 24. Darkest Russia 30.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): O. C. Thurston's Comedy co. Nov. 16, 17, presenting Muldoon's Picnic and A Booming Town to fair business; poor performances.

**NEBRASKA CITY.**—THE OVERLAND (Carl Morton, manager): A Night at the Circus Nov. 14; large and pleased audience. The Evil Eye 17; crowded house; delighted audience. Tennessee's Partner 25. Uncle Josh Sprucey 28.

**WAHOO.**—Opera House (Thomas Kilian, manager): On the Midway 8. Maximilian Dick 9.

#### NEW HAMPSHIRE.

**MANCHESTER.**—Opera House (E. W. Harrington, manager): Joe Ott in Looking for Trouble Nov. 18, 19; S. R. O.; good satisfaction. The Girl from Paris 19; large house. Cora Parton co. 21-23 opened to packed houses. Repertoire: The Parisian Princess. The Planter's Wife. The Galley Slave. Jim the Penman. Drifted Apart. Santiago. Flirtation. Camille. The Plunger. Mr. Kentucky Home. and Is Marriage a Failure. —PARK THEATRE (Ormsby A. Court, manager): Gettysburg 17-19; pleased fair house. The Maine Avenger 21-23; good houses and satisfaction. City Sports 24-26.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): Joe Ott in Looking for Trouble drew a small house owing to bad weather Nov. 16; performance excellent. Bennett and Moulton co. closed a week of big business 19. Repertoire: Darkest Russia. A Daughter of the South. Bonnie Scotland. Santiago 28. My Partner. McKenna's Flirtation. The Red Cross Nurse. My Mother-in-Law. The Buckeye Tavern. and Cuba's Cause. The Girl from Paris 23. The Little Minister 25.

**NASHUA.**—THEATRE (A. H. Davis, manager): Isham's Octoroons gave a lively performance to fair receipts Nov. 17. A Turkish Bath amused a small house 21. Down on the Farm to fair receipts 24; performance satisfactory. The Girl from Paris 28. Faust 25. The Gormans 29.

**LACONIA.**—Moulton Opera House (L. M. Cottrell, manager): San Francisco Nov. 17; performance and house fair. Isham's Octoroons 22; pleased a fair audience. The Girl from Paris 26. Side Tracked 29. The Chorus Girl 1. —FOLSOM OPERA HOUSE (W. R. Lowe, manager): Dark.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): Isham's Octoroons Nov. 21 did not please; attendance fair. The Girl from Paris 25. The Little Minister 1.

**EXETER.**—Opera House (J. D. P. Winzette, manager): Isham's Octoroons pleased a fair audience Nov. 18. Navin Brothers' Vandeville co. 25. Robert B. Mantell 8. The Real Widow Brown 14.

**FRANKLIN FALLS.**—FRANKLIN OPERA HOUSE (R. J. Young, manager): U. T. C. Nov. 16; large house. Isham's Octoroons 19; large and pleased house. Side Tracked 28.

**CLAREMONT.**—Opera House (Harry Eaton, manager): All a Mistake Nov. 24. Butterfly Lover (local) 30. The Chorus Girl 2. Oxford Musical Club 6.

#### NEW JERSEY.

**NEWARK.**—THEATRE (Lee Ottenquell, manager): A Stranger in New York Nov. 21-23. De Wolf Hopper 24-26. Super-Jacob's Theatre (M. J. Jacobs, manager): George W. Jacobs, representative: A Grip of Steel, with Henry Bedford in the lead. 21-23. Mr. Bedford is a fine actor. Helen Weatherly and a well-selected co. give effective support. Business opened fair. A Spring Chicken 24-26. The Red, White and Blue 5-10. —COLUMBIA THEATRE (M. J. Jacobs, manager): Rosedale, as presented by the Stock co., has given general satisfaction 21-23. H. C. Conner Brinker and Una Abell as Elliott Gray and Rosa Leigh respectively, won popular favor. The other characters were well sustained. Prosperity is in the air here. The Land of the Midnight Sun 28-30. May Blossoms 5-10. —WALDMAN'S NEW THEATRE (Fred Waldman, manager): Francis Wilson in The Little Corporal 24-26. —ITEMS: Virginia Jackson, of the Columbia Stock co., has entirely recovered from her recent accident. —Charles Curtis, formerly with Buffalo Bill's Wild West, has been appointed co. tender at the Columbia. Anna Stannard, of John Martin's Secret, was unable to appear 14 because of sickness. Miss Stoffert, of Brooklyn, took the part at brief notice, and without any rehearsal, and did very well. —The advance sale for the Francis Wilson engagement opened most auspiciously 21. Between the hours of 9 and 6 \$51.20 was taken in, and this in the face of a holiday. —The Newark Athletic Club will benefit at the Newark 23, with De Wolf Hopper and The Chorus Girl. —Manager Jacobs has enlarged his balcony at the Columbia. This was accomplished Saturday night and Sunday 13, 20. He thus utilizes much vacant space. —Business week 14-19 resulted as follows: Newark, Della Fox; fair. Jacobs, John Martin's Secret; light. Waldman's New Theatre, Reilly and Woods; good. Waldman's old house, Night Owls; fair. —C. Z. KEST.

**ELIZABETH.**—STAR THEATRE (Colonel W. M. Morton, manager): Rogers Comedy co. presented Mixed, Muddled and Fixed Nov. 18; fair house; performance good; specialties excellent. The Ticket of Leave Man 24; satisfactory performance; fair house. Burrill Comedy co. 24-26. —WACHSBERG'S MINSTRELS 9, 10. —The Secret Enemy 16, 17. —LYCEUM THEATRE (W. M. Drake, manager): Lecture by Chaplain Galloup of the Ninth Regiment, U. S. A., to a crowded house Nov. 18. Princeton College Glee Club 22; large audience. At Fort Bliss to fair houses 24; performances well received. Remember the Maine 30. Bennett-Moulton co. 5-10. De Wolf Hopper 14. —ITEMS: Colonel Morton, of the Star, received word 21 that the Stratton Stock co. had been to open a week's engagement on that date, were stranded. This left the Star without any Thanksgiving attraction, and practically no time in which to close another. Colonel Morton succeeded, however, in booking the Ticket of Leave Man, which, considering the heavy storm, did good business at both performances. —The stage hands of the Lyceum held their annual ball 21, which was both a pecuniary and social success. —The Star hands will hold their annual ball 14. —At the conclusion of the performance of Mixed, Muddled and Fixed at the Star 18 the co. disbanded, but will shortly reorganize with practically a new cast. All bookings have been canceled.

**TRENTON.**—TAYLOR OPERA HOUSE (A. H. Si-monds, manager): Cora Parton's Stock co. closed its week's engagement Nov. 19 to a packed house. The Heart of Maryland 23 delighted one of the best houses of the season. Because She Loved Him So was the Thanksgiving attraction. Dumas Thompson 29. The Nancy Hanks 1. Modjeska 2. Marie Walworth 3. Maud Hillman co. 5-10. What Happened to Jones 13. De Wolf Hopper 15. Washburn's Minstrels 16. Cora Parton Stock co. 19-24.

**ORANGE.**—Music Hall (George P. Kinzie, manager): Israel Zangwill lectured on "The Drama as a Fine Art" Nov. 17. The Nancy Hanks 29. —COLUMBIA THEATRE (John T. Barrett, manager): Y. M. C. L. Union will present backed for Jan. 14. —ITEM: Modjeska has been booked for Jan. 14. This completes the Record Ambulance series, which is an unusually strong one.

**PLAINFIELD.**—STILLMAN THEATRE (Maze Ed. manager): The Girl from Paris Nov. 18; fair house and satisfactory. Burrill Comedy co. 23-25 to capacity; excellent satisfaction. Repertoire: Information. Old Glory. True as Steel. The Octoroon. Rip Van Winkle and Nobody's Daughter.

**RED BANK.**—Opera House (C. R. Newman, manager): Henry T. Chautau in Kit the Arkansas Traveler Nov. 16; good house; co. good. The Barlow

of Proof 24. Kennedy's Players 28-5. Washburn's Minstrels.

**HOBOKEN.**—SOUTHERN LYRIC THEATRE (H. P. Sculler, manager): Underland 21-23; large and appreciated audience. Der Herr Senator 29; given by the Irving Place Theatre co.; large audience. Kit the Arkansas Traveler 24-26.

**DOVER.**—BAKER OPERA HOUSE (William H. Baker, manager): Low Spencer's Minstrels Nov. 25. Our Old Kentucky Home 29.

**ATLANTIC CITY.**—ACADEMY OF MUSIC (Joseph Prallinger, manager): Little Lord Fauntleroy Nov. 24; good performance; fair business.

**ASBURY PARK.**—Opera House (W. H. Morris, manager): Dark.

#### NEW MEXICO.

**LAS VEGAS.**—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): Louise Brehany Concert co. 1. Finnegan's Ball 3.

#### NEW YORK.

**SYRACUSE.**—WETTING OPERA HOUSE (M. Reis, manager): John L. Kerr, manager: The Highwayman was sung by a good co. before a large audience Nov. 18. Jack and the Beanstalk 22, 23. Mr. and Mrs. Russa Whytal 24-26. —BASTABLE THEATRE (S. S. Shubert, manager): The stock co. drew large crowds 21-23 with Camille as the attraction; performance good. The Girl I Left Behind Me 24. —GRAND OPERA HOUSE (Graf and Jacobs, managers): A. C. Buckenberger, representative: The Dainty Duchess co. gave an excellent vaudeville performance which drew large houses 17-19. Pousse Cafe co. 21-23 was a disappointment and business dropped after the first night. Hogan's Alley 24-26. Under the Dome 28-30. The Midnight Alarm 1-3. —ITEMS: W. C. Masson will join the Shubert Stock co. 28. The new vaudeville theatre being built by John Dunfee is rapidly nearing completion and they expect to open it this month.

**ROCHESTER.**—LYCEUM THEATRE (A. E. Wolff, manager): Modjeska was greeted by a fine audience Nov. 22, when she appeared in Macbeth. Jack and the Beanstalk 24-26. Vagabondia 28-30. —ACADEMY OF MUSIC (Louis C. Cook, manager): On the Wash-bash 21-23 proved an attraction of unusual merit, and deserved the liberal patronage it received. It is by far the best play of its kind that has been seen in this city. Louise Wakelee became a general favorite at once. Edwin Mordant was excellent, as was the co. —The Light on the Point played large audiences 21-23. —THEATRE (J. H. Moore, manager): The Flower City Opera co. attracted fine audiences 24-26, presenting The Pirates of Penzance. This is our strongest local organization.

**ALBANY.**—EMPIRE THEATRE (Adolph Gerber, manager): A Stranger in a Strange Land Nov. 17, 18 and A Bachelor's Honeycomb 19 to fair business. A Twig of Laurel 21, 22; houses light. Modjeska 23, 24. —NEW ALBANY THEATRE (C. H. Smith, manager): My Sweetheart 21-23; pleased large houses. Hamilton Harris in The Maine Avenger 24-26. For week of 24-26 the attractions are The Ivy Leaf and Killarney and the Rhine. —HARRIS'S BLEEKER FALLS: Under the management of Woodward and Voyer, The Nancy Hanks will be the Thanksgiving attraction and under the same management Israel Zangwill will lecture the same evening in Odd Fellows' Hall on The Children of the Ghetto.

**TROY.**—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Red, White and Blue Nov. 17-19 to capacity; co. good. Elroy Stock co. 21-23 in The White Squadron, East Lynne, A Rough Rider, The Midnight Alarm, The Land of the Midnight Sun, Mr. Whitehouse of Washington, D. C., The Police Patrol, Paradise Alley, and The District Fair; good co.; big business. Sam Pitman co. 23-25. —RAND'S OPERA HOUSE (S. Schuchman, manager): Woodward and Voyer, managers: The Highwayman 19; fine house. A Midst Marriage 23; fair house. A Twig of Laurel 24.

**SARATOGA SPRINGS.**—THEATRE SARATOGA (Sherlock Sisters, managers): Palmer Stock co. Nov. 24 postponed. Rheu-Mauldiffe Stock co. 24-26. Mr. and Mrs. Whytal 13. J. De Will Miller 8. —BROADWAY THEATRE—TOWN HALL (Woodward, Voyer and Henry, managers): W. S. Henry, manager: A Stranger in a Strange Land 19 postponed. Svengala, hypnotist, opened for a week 2 to a large audience. The Nancy Hanks (return engagement) 22; large and appreciative audience.

**SCHENECTADY.**—VAN CUREL OPERA HOUSE (C. H. Benedict, manager): The Nancy Hanks drew a fair-sized audience Nov. 19; performance poor. Maud Hillman co. opened for a week 21 in The Clipped Hair; best repertoire co. here this season. Repertoire: Among the Pines. A Hidden Past. Lights and Shadows. A Scrap of Paper. Special Delivery. Charity Bess, and The Broker's Daughter. Wargraph 28. The Maine Avenger 29. Hogan's Alley 30. Under the Dome 2.

**YONKERS.**—MUSIC HALL (W. J. Bright, manager): Walter Opera co. Nov. 21-23 in The Two Vagabonds, The Chimes of Normandy, and I Fra Diavolo, to S. R. O. at all performances. The Elmore Sisters are warm favorites here, as this was their former home. Joseph Smith is exceptionally fine in his several parts. Miss Moore is to be commended for her clever acting and also her sweet singing. Hogan's Alley 3.

**AMSTERDAM.**—Opera House (George McCumpha, manager): A large audience greeted What Happened to Jones Nov. 18; everyone pleased. Eddie Bald, supported by a strong co., presented A Twig of Laurel to fair business Nov. 19; entire satisfaction. The Nancy Hanks pleasantly entertained a fair audience Nov. 21. Wargraph to packed houses 22, 23. Katherine Rolser co. 24-26. Arnold Wolford Stock co. 13. Humpty Dumpty 7.

**POUGHKEEPSIE.**—COLLINGSWOOD OPERA HOUSE (R. B. Sweet, manager): Bennett-Moulton Comedy co. closed a profitable week's business Nov. 19; audience pleased. A Stranger in a Strange Land 21; pleased a fair-sized audience. Gay Masqueraders 24. Peck's Bad Boy 26. The Nancy Hanks 24. Howe's wargraph 29. —ITEM: W. V. Ransom, of A Stranger in a Strange Land, was entertained at the home of George H. Sherman, of this city.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): The Gelsia attracted a crowded house and gave excellent satisfaction Nov. 23. What Happened to Jones 21. Darkest America 26. Modjeska 28. —BLISS THEATRE (P. M. Cooley, manager): For Her Sake played good houses 17-19. The Mountain Herd drew light business 21-23; unsatisfactory performances.

**KINGSTON.**—Opera House (C. V. Du Bois, manager): A Stranger in a Strange Land Nov. 26; fair sized audience; amusing comedy. Mr. and Mrs. Russa Whytal in Vagabondia 22 gave satisfaction to a large audience. This production made its initial appearance here; the costumes and scenery were fine and the play an excellent one. Larche and Morton's Vandeville co. 24.

**ROME.**—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): A Twig of Laurel Nov. 28; small house; performance fair. Parker-Boughton Stock co. opened for a week 21; co. strong; specialties excellent. Repertoire first half of week: Cheer, Boys, Cheer. The Way of the World, and Beyond the City Lights. Darkest America 2. Mr. and Mrs. Russa Whytal 7.

**GLOVERSVILLE.**—KARSON OPERA HOUSE (A. L. Covell, manager): What Happened to Jones Nov. 19; fair-sized audience; excellent performance. Katherine Rolser co. in The Great Diamond 20. Robert, The Three Twins and The Lady of Lyons 21-23; co. capable; good business. On the Washash 25. Elroy Stock co. 26. Humpty Dumpty 6.

**MIDDLEPORT.**—Opera House (Hinckley and Vary, managers): Ladies' Military Band Nov. 5, 8, 9. O.; excellent performance. The Midnight Alarm 17; fair house; good satisfaction. Old Sam Slick 21; fair house; audience pleased. Guy Brothers' Minstrels 26. Cecilia Musical Club 9.

**FISHKILL-ON-HUDSON.**—ACADEMY OF MUSIC (Clark and Penttila, managers): The Girl from Paris Nov. 22; fair house; performance first class. Sports Comedy co. 5-10. —ITEM: Keefe and Patterson joined The Girl from Paris. —JERICHO.

**AUBURN.**—HUTCHINS OPERA HOUSE (E. S. Newton, manager): Tom Edison's Electrician drew a good house Nov. 22. A Jay in New York 24; the house Nov. 25. The Wheel of Fortune 29. Darkest America 30. Mr. and Mrs. Russa Whytal 2. James O. N. 13.

**CORNWALL.**—Opera House (R. J. Sternberg, manager): The Gelsia Nov. 23; largest house of the season. But see co. 2. E. N. 25 in Killarney

and the Rhine, Rip Van Winkle, and The Widow Hunt, to fair business; good co. New England Stock Dramatic co. 5-10.

**UTICA.**—Opera House (Sam S. Shubert, manager): Lost in New York Nov. 19; fair business. Jack and the Beanstalk 21. Alice Nellson Opera co. 6. Mr. and Mrs. Russa Whytal 8. Humpty Dumpty 8.

**WATERLOO.**—Opera House (J. K. Murdoch, manager): Nougat Stock co. Nov. 16-19 to poor business, presenting A Red Cross Nurse, An Indiana Romance, A Bunchback's Love, The Middleman, and The Gas Ladd. J. E. Toole 25-26.

**JOHNSTOWN.**—GRAND OPERA HOUSE (A. L. Covell, manager): The Nancy Hanks Nov. 18; satisfactory performance; light business. What Happened to Jones 21; good business; audience delighted. The Girl from Paris 22. Humpty Dumpty 5.

**MORRISVILLE.**—SHATTUCK OPERA HOUSE (S. Oroski, manager): Stetson's U. T. C. drew crowded houses Nov. 18; capital performance. The Geisha to capacity 19; excellent satisfaction. Hogan's Alley drew largely 22. Thomas E. Shea co. 28-3.

**CANANDAIGUA.**—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Ivy Leaf Nov. 22 canceled. Under the Dome 24. A Jay in New York 28. The Wheel of Fortune 30.

**CORTLAND.**—Opera House (Wallace and Gilmore, managers): What Happened to Jones Nov. 22; good business; satisfactory performance. J. E. Toole 24. Vogel's Minstrels 28.

**OWEGO.**—WILSON OPERA HOUSE (J. H. Beaumont, manager): A Jay in New York Nov. 22; good business; pleasing performance. Lady Minstrels 24. Stetson's U. T. C. 25. The Midnight Alarm 29.

**JANESTOWN.**—SAMUEL'S OPERA HOUSE (M. Reis, manager): Gilmore and Leonard in Hogan's Alley Nov. 21; large house. Lost in New York 24. Tom Edison the Electrician 26. Myers-Leybourne co. 28-3.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): Under the Dome Nov. 19; fair business. Modjeska 21; large and appreciative audience. Hogan's Alley 23; big business.

**MEDINA.**—Opera House (Cooper and Hood, managers): Under the Dome Nov. 21; satisfactory performance; all house. Tom Edison the Electrician, booked for 29, canceled.

**ONEIDA.**—METRO OPERA HOUSE (Smith and Preston, managers): Under the Dome Nov. 23. Darkest America 1. Howe's wargraph 7. Sullivan's Troubadours 12-17. U. T. C. 29. Humpty Dumpty 21.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): Tom Edison the Electrician Nov. 22; satisfied a fair house. Daniel R. Ryan co. 23-26. The Flints 5-10.

**PENN YAN.**—SHEPPARD OPERA HOUSE (C. H. Sloan, manager): Old Sam Slick Nov. 17; fair performance; good business. Under the Dome 23. What Happened to Jones 25.

**HUDSON.**—Opera House: A Bachelor's Honeycomb Nov. 21; good business; performance excellent. Peck's Bad Boy 24. The Nancy Hanks 25.

**LYONS.**—MEMORIAL HALL (Mills and Ohmann, managers): Lost in New York Nov. 21; pleasing performance; fair business.

**WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): Stetson's U. T. C. to a full house Nov. 19. Thomas Edison the Electrician 25.

**PORT EDWARD.**—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Wargraph Nov. 22; packed house 10.

**DUNKIRK.**—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Lost in New York Nov. 22; fair house; general satisfaction. Jack Sheppard 25.

**ITHACA.**—LYCEUM (M. M. Gotsdadt, manager): What Happened to Jones played a good house Nov. 23. Mrs. and Mr. Russa Whytal 6. James O'Neill 10.

**NORWICH.**—CLARK OPERA HOUSE (L. R. Bassett, manager): Thomas Dixon Nov. 26. Pinafore 30-1. Barnet-Stevens co. 17.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): The Ivy Leaf Nov. 24. Daniel R. Ryan co. 28-3.

**ONEONTA.**—NEW THEATRE (W. D. Fitzgerald, manager): J. E. Toole Nov. 24-30.

**GLENS FALLS.**—Opera House (F. E. Pruyn, manager): Dark.

**CONHOES.**—NATIONAL BANK HALL (E. C. Gama, manager): Wargraph Nov. 26.

#### NORTH CAROLINA.

**GREENSBORO.**—ACADEMY OF MUSIC (W. J. Blackburn, manager): Myrtle and Harder co. opened for a week Nov. 21 in The Little Sister to capacity; entire satisfaction. Rip Van Winkle 23. Richardson's Pringle-Russo and Holland Minstrels 2. Peruchi-Beldini co. 12-17.

**RALEIGH.**—ACADEMY OF MUSIC (S. A. Schloss, manager): Leonzo Brothers' co. in The Dog Spy Nov. 21.

**WILMINGTON.**—Opera House (S. A. Schloss, manager): Lewis Morrison presented Faust Nov. 18. Leonzo Brothers 24-3.

#### NORTH DAKOTA.

**FARGO.**—Opera House (C. P. Walker, manager): Rupert's Opera House Orchestra gave a fine concert Nov. 17; receipts \$312.25. Joseph S. Barr-stein, basso, and Marian Keller, soprano, assisted Edwin Mayo in Pudd'nhead Wilson 19; receipts \$609; supporting co. excellent. My Friend from India 23. Von Yonson 24. Dorothy Morton Opera co. 1-3. Shaft No. 2, 6. ALTON BURBAKER.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, manager): Pudd'nhead Wilson, with Edwin Mayo in the title-role, to capacity Nov. 17; receipts \$111; play admirably presented. In addition to Mr. Mayo, Mr. Frank Campbell and Miss Ada Dwyer deserve special mention. Von Yonson 22. Smyth and Rice Comedy co. 24, 25. Dorothy Morton Opera co. 28, 29. Shaft No. 2, 8. Sowing the Wind 15. At Gay Coney Island 22. A Contented Woman 28.

**JAMESTOWN.**—Opera House (G. P. Wells, manager): Daniel Sully in Uncle Bob gave his usual excellent performance Nov. 14. Von Yonson Nov. 25. The Prisoner of Spain Dec. 20.

**GRAPTON.**—Opera House (W. W. Robertson, manager): Andrew McPhee co. Nov. 18, 19; good business.

#### OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Prisoner of Zenda to fair business Nov. 15. Howard Gould, Albert Perry, R. F. McCannin, and Margaret Fuller in the principal roles gave a fine rendition of the play. Under the Red Robe 15. Mrs. Fiske 28. Julia Marlowe 29. An Enemy to the King 2. Charles Corbhan 5. —PARK THEATRE (Harry E. Feicht, manager): Chattanooga 17-19; good business; fair co. A Guilty Mother 21-23. S. R. O.; play excellently mounted and staged and well presented. Down in Dixie 28-30. Flynn and Sheridan 1-3. Darkest New York 8-10. —ITEM: R. F. McCannin, of The Prisoner of Zenda, is well known in our city, having been a member of the Soldiers' Home Summer co. several seasons ago. J. W. WEIDNER.

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager): A Breezy Time Nov. 18; fair business, giving satisfaction; excellent specialties. John McDowell, Thomas Hyland, Prett Reed, Phil Rado, Carl Fleming, Frank Minnie, Al White, Henry Comedy, May June, and Jessie Bertram deserve mention. Finnegan's 28 21 gave satisfaction to a good house. —ITEMS: Jessie Bertram is quite a favorite here, having played 17 times many times. WILLIAM H. MCGOWN.

**ASHTABULA.**—SMITH'S OPERA HOUSE (James L. Smith, manager): Frederick H. Wilson co. Nov. 21-23; S. R. O. Pinafore presented. The Lost Paradise, Under the Cuban Star, After Many Years (The Crimes of London), His Lordship, The Cross of the Legion of Honor, Jim the Westerner, Rip Van Winkle, and Newgate Prison. The Electrician 2. For Her Sake 1. Lost in New York 5. —AUDITORIUM (M. H. Packell, manager): Rough Riders (local) 23. George Belmont 24. Anne Whaley co. 25. —ITEM: A new ballad entitled "Sister Tom's Mister" by J. Fred De Ferry, of this city, was sung by Rozie Stevens, of the F. H. Wilson co., and received much praise.

**TOLEDO.**—VALENTINE THEATRE (L. M. Boda, manager): Otto Kriess business manager: The Prisoner of Zenda Nov. 17-19; poor business. Under the Red Robe 21, 22. Round Reed 23, 24. Boston Lyric co. 25, 26. Julia Marlowe 28, 29. C. R. Bedford 1. The Hermanns 2, 3. Della Fox 4, 6. Charles Toghian

7, 8. Fanny Rice 9, 10. —BIRT'S THEATRE (Frank Hurt, manager): John L. Sullivan co. 17-19 to S. R. O. At Piney Ridge 20-23 to good business. A Stranger in New York 24-26. Who is Who 27-30. —PEOPLE'S THEATRE (C. F. Stevens, manager): Morley's Twins 21-26 to good business. Bobby Gav-lar carried the house with him as usual. The Late Mr. Early 2-4.

**GREENVILLE.**—GRAND OPERA HOUSE (Sherman and Dorman, managers): Rose Sydel's London Belles Nov. 12; fair audience; performance good. A Breezy Time 14; big house; satisfactory performance. A Guilty Mother to a large and appreciative audience 19. Rose Hill Folly co. 22. Porter J. White in Faust 25. Boston Lyric Opera co. 23. —ITEMS: Through a mistake in booking the Rose Sydel co. had no dates 14-19. The co. resided in this city. —Stella Anderson, of the Rose Sydel co., is spending the week at her home in Cincinnati. —Manager Dorman returned from a business trip in the South 14.

**MARIETTA.**—AUDITORIUM (L. M. Luchs, manager): Fanny Rice in At the French Ball Nov. 17; large and pleased audience. —(M. G. Eipel, manager): Knobs of Tennessee; fair audience; good attraction. Charles R. Hanford in The Merchant of Venice 24; large audience; first class performance. A Hired Girl 24. Sousa's Band 29. Garry Owen 5. Edward H. Frye, monologue artist, 22. —ITEM: A small blaze in the engine-room of the Auditorium 23 during the performance of The Merchant of Venice caused considerable commotion in the audience. The actors continued their work and the audience was soon quieted. No damage was done.

**LIMA.**—PATRIOT OPERA HOUSE (H. G. Hyda, manager): The Gibneys opened for a week Nov. 14 in Aggie the Country Girl to a packed house; general satisfaction. Repertoire: A Life for a Life, A Prince of Liars, Myrtle Fern, Life in New York, For's Ferry, Camille, and Her Husband's Sin. Murray and Mack 21. At Piney Ridge 25. Wilson's Minstrels 28. Knobs of Tennessee and The Sunshine of Paradise Alley 3. —ITEM: Manager Jack Hoeffer, of the Gibneys, left 19 for Mankato, Minn., to attend to his interests there. Will rejoice in, in two weeks.

**ALLIANCE.**—Opera House (Norton and Shultz, managers): Gilmore and Leonard in Hogan's Alley Nov. 17; packed house; good satisfaction. —CHRYSTEN'S OPERA HOUSE (J. C. Craven, manager): Schubert Glee Club 21; good business; pleased audience. George Belmont 23. —ITEM: Gilmore and Leonard secured hunting outfits and spent 17 in search of quail. Mr. Leonard returned with five and Mr. Gilmore with three. After the performance they gave a delightful "Bob White" supper to their friends.

**HAMILTON.**—GLOBE THEATRE (Connor and Smith, managers): Rose Hill Folly co. Nov. 21; good business. Fanny Rice 28. —ITEM: A Crazy Idea was presented by local talent at the Globe 16 to a very large house. Robert Fallert as Tom Blane and Mary Hodapp as Mrs. Stone made distinct hits. Others prominent in the cast were Joseph Dulla, Harry Brinker, Anna Wagner, Anna Richter, and Lillie Dulla.

**MARION.**—GRAND OPERA HOUSE (Charles E. Petty, manager): Murray and Mack in Finnegan's 400 Nov. 18; large and pleased house. Valentine Stock co. in The Butterflies 19; splendid performance; light house. Rose Hill Folly co. 23; good business and co. Imperial Vandeville co. 30. Wilson's Minstrels 1. Boston Lyric Opera co. 8. For Her Sake 8. A Hired Girl 10.

**GALION.**—CITY OPERA HOUSE (S. E. Riblet, manager): Tony Farrell in The Heartbroken Nov. 17; small but appreciative audience. A Jolly Lot 25. —MANAGER OPERA HOUSE (Waldman and Rettig, managers): Henry Melotte in A Mountain Hero 2. —ITEM: Jennie Edley joined The Heartbroken here. —C. H. France, of this city, is with the Davis Minstrels.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): Andrews Opera co. Nov. 17, 18 filled the house with Gioria Gioria, Cavalleria Rusticana, and The Pirates of Penzance. Tony Farrell had a good house 19, presenting The Heartbroken here. The Three Bostonians entertained at the Elk's Parlor 22.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Baetz, manager): Gibney and Hoeffer Stock co. opened for a week Nov. 21 to S. R. O. Plays produced: Angle the Country Girl, The Black Flag, The Prince of Liars, and Camille. A Breezy Time 3. A Hired Girl 8. The Heart of Chicago 10. For Her Sake 13.

**ST. MARY'S.**—GRAND OPERA HOUSE (H. G. Mc-Lain, manager): Down on the Swanee Nov. 17; small but pleased audience. Stella Mahew deserves special notice. A Breezy Time 22 to fair house. —PEOPLE'S THEATRE (W. F. Byer, manager): Two Old Cronies 23 to good house. Walker Whiteside 28.

**WASHILLON.**—BUCHER'S OPERA HOUSE (George R. Schaaf, manager): Irene Taylor co. Nov. 21-23 in Camille, Fate, and Little Duchess; large houses; entire satisfaction. —NEW ARMORY (G. C. Haverstack, manager): Parkinson-Roth co. closed week 19; small houses. A Hired Girl 6. Garry Owen 9.

**AKRON.**—GRAND OPERA HOUSE (W. F. Stickles, manager): The Heartbroken Nov. 18; co.



audiences. Valentine Stock co. 30. The Sunshine of Paradise Alley 2.

**PIQUA.**—**OPERA HOUSE** (C. C. Sank, manager): Murphy and Mack in Finnigan's 400 Nov. 23; pleasing performance; good business.

**CHILLICOTHE.**—**MASONIC OPERA HOUSE** (E. S. Robinson, manager): Valentine Stock co. Nov. 22. S. M. Band 25.

**TIPPIN.**—**NORRIS OPERA HOUSE** (H. J. Mayers, manager): Schumann Concert co. Nov. 24.

**HILLSBORO.**—**BELL'S OPERA HOUSE** (Frank Ayers, manager): Nigmon's Vaudeville co. Nov. 25.

**CARROLLTON.**—**GRAND OPERA HOUSE** (Kemper Brothers, managers): Dark.

### OKLAHOMA TERRITORY.

**OKLAHOMA CITY.**—**OVERHOLSER OPERA HOUSE** (O. V. Nix, manager): Jennie Holman Oct. 31-Nov. 5; good business. Repertoire: A Daughter of the Regiment, Fanchon the Cricketer, Our Boys, When She Will She Will, When She Won't She Won't, Camille, and The Police Inspector. A Boy Wanted 8. S. R. O.; satisfactory performance. The Gay Matinee Girl 16; good business.

**GUTHRIE.**—**McKINNON'S OPERA HOUSE** (S. A. Mann, manager): Maximilian Dick Nov. 18; S. R. O. St. Perkins 25. Andrews Opera co. 5.

### OREGON.

**LA GRANDE.**—**STEWART'S OPERA HOUSE** (D. H. Stewart, manager): The Pulse of Greater New York Nov. 25. The Fast Mail 30. The Dazzler 15. Coon Hollow 25.

**SALE.**—**READ'S OPERA HOUSE** (Patton Brothers, managers): Stowe's U. T. C. 3. The Pulse of Greater New York 5.

### PENNSYLVANIA.

**MAHANOY CITY.**—**GRAND OPERA HOUSE** (J. J. Quirk, manager): James O'Neill presented Monte Cristo to a fair house Nov. 18. This was Mr. O'Neill's first appearance in this city and he and his clever co. made a most pronounced hit. Darkest America did not draw a very large house 19; satisfactory performance. Waite's Stock co. had 21 open so came here and gave Nell the Walt to a small audience. Remember the Maine 22 proved one of the most popular and best staged plays that has visited here this season. It married a much better audience than it received. Joshua Simpkins 24. Kane Opera co. 29. Cuba's Vow 30. U. T. C. 3. What Happened to Jones 5. Peck's Bad Boy 14.—**HENKERS' THEATRE** (John Hersker, manager): The Webster Stock co. booked for 14-19, played to poor business and disbanded 16. The co. is stranded here, among them being a woman who is over sixty years old. Money is expected at any moment to take them to New York. Dave Marion's Burlesque co. gave a very fair performance to small business 25.—**IREMS:** John H. Liban, of this place, made his first appearance on the stage at the Grand Opera House, Reading, 21. He is a fancy dancer.—**The Citizens' Band**, of this city, banqueting the Darkest America Band 18.—Mrs. J. W. Vogel has joined her husband and is seeing the country en route with Darkest America.—**The Pottsville Lodge of Elks** gave a smoker and concert in honor of Major Levi Huber 19. He is their oldest member, being over eighty years of age, but a lively Elk, just the same.—**Annie Back** trained the amateur co. that produced The District School at Sunbury 15. Over \$200 was realized.

**HARRISBURG.**—**GRAND OPERA HOUSE** (Markley and Appell, managers): Burrill Comedy co. Nov. 17-19 gave good productions at popular prices to fair business. Laura Hulbert in leading parts made a favorable impression. King Dramatic co. opened for Thanksgiving week 21 and have been doing splendid business. Every play is handsomely mounted and the co. shines with an equal lustre. Some changes have been made in the personnel of the co. while in this city. Repertoire: Monte Cristo, Hands Across the Sea, Faust, The Power of the Press, Carmen, The Cotton King, The War of Wealth, Lost in London, The Cherry Pickers, The Two Orphans, and The Last Stroke. Remember the Maine 28. Next Door 23. The Tree of Knowledge 5. Cuba's Vow 6.

**CHESTER.**—**GRAND OPERA HOUSE** (Thomas Harrows, manager): Richarda, Pringle, Busco and Holland's Minstrels to good business Nov. 21. Brothers Boyer in Next Door and Leon Washburn's Minstrels both co. 24 to good business. The Spooners in A Fight for a Million, The Judge's Wife, Eccles' Girls, The Circus Girl, Inez, and A Fair Rebel 23.—**IREMS:** Pawnee Bill has gone into Winter quarters here in the buildings formerly occupied by Robert Huntington's shows.—By a mistake in booking the management of the Opera House had two co. on hand Thanksgiving. Mr. Harrows signed the Brothers Boyer last December, and Leon Washburn's Minstrels during the present season. Both co. appeared and neither one would give up the date, so both played. One admission was charged.

**CARLISLE.**—**NEW OPERA HOUSE** (Markley and Appell, managers): Fred. Allen, manager: Wells' Comedians in The Atlantic City, Two Old Cronies, and Sweethearts and Wives Nov. 10-12; poor business; fair satisfaction. Washburn's Minstrels 14; large house; satisfaction given. A Hired Girl 16; good house. French Folly co. 17; good business. The Sunshine of Paradise Alley 25; good business. The Spooners in A Fight for a Million, The Judge's Wife, Eccles' Girls, The Circus Girl, Inez, and A Fair Rebel 23.—**IREMS:** Pawnee Bill has gone into Winter quarters here in the buildings formerly occupied by Robert Huntington's shows.—By a mistake in booking the management of the Opera House had two co. on hand Thanksgiving. Mr. Harrows signed the Brothers Boyer last December, and Leon Washburn's Minstrels during the present season. Both co. appeared and neither one would give up the date, so both played. One admission was charged.

**LANCASTER.**—**FULTON OPERA HOUSE** (Yecker and Gleim, managers): Washburn's Minstrels played to large matinee and 5 P. M. in the evening and gave very satisfactory performance Nov. 18. James O'Neill and a good co. gave an excellent rendition of Monte Cristo to a large audience 19. The Sunshine of Paradise Alley pleased light audience 21. The Heart of Maryland was enthusiastically received by a very large house 22. Alma Kruger and Herbert Bostwick were effective. Black Crook 24 canceled. Next Door 25. A Scrap of Paper 26. Remember the Maine 29. The Old Homestead 2. Corse Payton Stock co. 5-10.

**READING.**—**GRAND OPERA HOUSE** (George M. Miller, manager): Joshua Simpkins was well given to fair audiences Nov. 17-19. America's Dramatic Sensation gave good performances of Nick o' the Woods, Traitors of Spain, The Child Stealer, and Jack Sheppard to large houses. Some clever specialties were introduced.—**ACADEMY OF MUSIC** (John D. Miehler, manager): The Sunshine of Paradise Alley 18. Brothers Boyer in Next Door 19. Cinderella 21. 22. Washburn's Minstrels 23.

**BUTLER.**—**PARK THEATRE** (George N. Buckhalter, manager): Wilcox Concert co. gave a creditable entertainment Nov. 16; large house. For the first time this season the S. R. O. sign was in evidence 21, the occasion marking the opening performance of the Brosnan-Jackson Comedy co. Bill: Only a Farmer's Daughter, Forgiven, and A Child of Destiny; have given satisfaction. A Cheerful Idiot 2, 3.

**JOHNSTOWN.**—**CAMBRIA THEATRE** (I. C. Miehler, manager): Franz Stulczek Concert co. Nov. 22; fair and pleased audience. Blondell and Fennessy co. 23, 24 in A Cheerful Idiot and A Jay on Broadway. The Sunshine of Paradise Alley 25. Brosnan-Jackson Comedy co. 23-3.—**OPERA HOUSE** (J. G. Ellis, manager): Sawtelle Dramatic co. 21-23; good business; general satisfaction. Repertoire: The Captain's Mate, True as Steel, On the Hudson, The Buckeye, and The Phoenix.

**SCRANTON.**—**LYCEUM** (Burringer and Reis, managers): The Heart of Maryland Nov. 17; S. R. O. making a big hit. Brothers Byrne in Going to the Races 18, 19 failed to please light houses. The Gondoliers (local) to big business 21-23. The Goats 24. Stetson's U. T. C. 25.—**ACADEMY OF MUSIC** (Burringer and Reis, managers): The Spooners 21-26 to good patronage presented A Fair Rebel, A Woman's Devotion, The Dean, Dr. Jekyll and Mr. Hyde, The Pearl of Savoy, The Girl from Texas, and Hobson's Choice. Aborn's New England Opera co. 23-3.

**CARBONDALE.**—**GRAND OPERA HOUSE** (Daniel P. Byrne, manager): The Goats Nov. 22; good business; pleased audience. Darkest America 24, good business. What Happened to Jones 30.—**IREMS:** J. Harvey Cook and Lottie Church, of the Elroy Stock co., will have a repertoire co. of their own next season.—Mr. Elroy, of the Elroy Stock co., next season will have two co.

**BETHLEHEM.**—**OPERA HOUSE** (L. E. Walters, manager): A Cheerful Idiot Nov. 21. 22. crowded houses; co. capable and attraction one of the best. Hobson and Co.'s U. T. C. 23 to good business. Kane Opera co. in The Grand Duchess filled the house 24; audience delighted. Washburn's Minstrels 25; fair business. America's Dramatic Sensation 23. Peck's Bad Boy 7. What Happened to Jones 11.

**LEBANON.**—**FISHER ACADEMY OF MUSIC** (Markley, Appell and Neesley, managers): F. D. Coyle, manager: The Sunshine of Paradise Alley Nov. 19; fair performance; good business. Washburn's Minstrels 21; large audience. The Heartstone 23; excellent co.; small business. Remember the Maine 28. Next Door 28. Huntley-Jackson co. 30. The Old Homestead 5.

**MILTON.**—**GRAND OPERA HOUSE** (Griffith and Co., managers): Kennedy Players Nov. 14-19, presenting The Midnight Express, The Hand of Fate, The Two Thieves, Fawn Ticket 30, and The Dark Side of London; fair business; pleased audience. Boston Ladies' Military Band 28; large and pleased audience. What Happened to Jones 29.

**BERWICK.**—**P. O. S. OF A. OPERA HOUSE** (F. R. Kitchen, manager): Darkest America Nov. 12; fair business; performance satisfactory. America's Dramatic Sensation co. 14-19 in Nick of the Woods, Leah the Forsaken, Mavourneen, Ingomar, Lost in London, Crime Without Guilt, and Jack Sheppard.

**ALTOONA.**—**ELEVENTH AVENUE OPERA HOUSE** (I. C. Miehler, manager): The Sun line of Paradise Alley Nov. 24 to large houses. The Blondells 23, 24 in A Jay on Broadway and A Cheerful Idiot. King Dramatic co. 25-3. Wargraph & Brothers Boyer 5. Cuba's Vow 1. Town Topics 4. Viduth Orchestra 3.

**MCKESPORT.**—**WHITE'S OPERA HOUSE** (Frank D. Hunter, manager): Katie Rooney in The Girl from Ireland 14-19 in The Isle of Champagne, The Fencing Master, Fra Diavolo, Bocaccio, The Bohemian Girl, The Circus Clown, Said Pasha, and The Street Singer; large business; excellent co. Martin's U. T. C. 24. Joshua Simpkins 25.

**BRADFORD.**—**WAGNER OPERA HOUSE** (M. W. Wagner, manager): The Goats Nov. 17. pleased large audience. Two Little Vagrants 18; medium attendance. Wilson Theatre co. in Kidnapped 21 and The Galley Slave 22; fair houses. New England Dramatic co. 23-3.

**GRANDVILLE.**—**PALACE THEATRE** (J. B. Hollman, manager): Animaticope Nov. 11; exhibition good; small house. Henry Melotte in The Mountain Hero 17; small house. Remember the Maine 19; crowded house; audience pleased. Dave Marion's Extravaganza co. 25. Kane Opera co. 30.

**MINERSVILLE.**—**OPERA HOUSE** (Charles J. Kear, manager): Welsh Brothers U. T. C. Nov. 17; S. R. O.; poor performance. Darkest America 17; S. R. O.; good co. Webster Stock co. 21-24 canceled. Kane Opera co. 24. The Heartstone 30.

**POTTSVILLE.**—**ACADEMY OF MUSIC** (Markley and Appell, managers): The Sunshine of Paradise Alley Nov. 17; fair performance; good house. Washburn's Minstrels 19; fair performance; good house. Corse Payton Stock co. 21-23. The Fast Mail 28, 29.

**SELLEPONTE.**—**GARMAN'S OPERA HOUSE** (William Garmann, manager): Martin's U. T. C. Nov. 22; good performance; packed house.—**IREMS:** Business has greatly improved and Manager Garmann is trying to get first-class attractions only.

**COLUMBIA.**—**OPERA HOUSE** (James A. Crowthers, manager): French Folly co. Nov. 18; good business. Boston Ladies' Military Band 19; crowded house. Tommy Shearer co. opened for a week 21 in The Coal Black Lady to big business.

**MT. CARMEL.**—**G. A. R. OPERA HOUSE** (Joe Gould, manager): Darkest America Nov. 21; large house, giving satisfaction. Professor M. Hatal 23 to a fair audience. Martin's U. T. C. 25. The Mountain Hero canceled 16.

**CONNELLSVILLE.**—**NEW MYERS OPERA HOUSE** (E. G. Curran, manager): Katie Rooney in The Girl from Ireland Nov. 18; large audience; performance fair. Monte Carlo Girls 21 pleased a large audience. Garry Owen 24. The Sunshine of Paradise Alley 25.

**ERIE.**—**PARK OPERA HOUSE** (M. Reis, manager): New England Stock Dramatic co. Nov. 21-23 in Jim the Penman, East Lynne, Alabama, Trilby, Bencon Lights and For Cuba's Cause; entire satisfaction; good patronage. Lost in New York 3.

**GREENSBURG.**—**KRAGGY THEATRE** (E. G. Curran, manager): Katie Rooney in A Girl from Ireland Nov. 17; large audience. The Monte Carlo Girls 19; fair house. The Heartstone 21 gave satisfaction.

**ALLENTOWN.**—**ACADEMY OF MUSIC** (N. E. Worman, manager): The Heart of Maryland Nov. 21; audience large and appreciative. Alma Kruger and Herbert Bostwick were very good.

**DU BOIS.**—**FULLER'S OPERA HOUSE** (J. A. Renzel, manager): Garry Owen Nov. 17; large audience fairly pleased. A Jay in New York 3. Stetson's U. T. C. 14. Next Door 18. Peck's Bad Boy 21.

**EASTON.**—**ABLE OPERA HOUSE** (Dr. W. K. Detweiler, manager): The Heart of Maryland Nov. 19 filled the house. Alma Kruger and Herbert Bostwick were excellent. Waite's Stock co. 21-23.

**FREELAND.**—**GRAND OPERA HOUSE** (George McLaughlin, manager): Vogel's Minstrels Nov. 15 pleased a large audience. Joshua Simpkins 22; good house; poor co. Washburn's U. T. C. 29.

**MOUNT PLEASANT.**—**GRAND OPERA HOUSE** (J. R. Goldsmith, manager): McDoodle's Flats Nov. 23; S. R. O.; audience poor. Garry Owen 28. A Guilty Mother 30. Next Door 3.

**PITTSBURG.**—**MUSIC HALL** (C. C. King, manager): Barrette's Gaiety Burlesque Nov. 18, 19; large and pleased audiences. De Ruiz and Granville, the Barnes Duo, and Coyne and Walsh deserve mention.

**WAYNESBURG.**—**OPERA HOUSE** (Cooke and Munnell, managers): McDoodle's Flats Nov. 18 filled the house and gave satisfaction. Katie Rooney in A Girl from Ireland 21; good business and satisfaction.

**BROWNSVILLE.**—**THREE TOWNS THEATRE** (Taylor and Kress, managers): Andrews Opera co. Nov. 22; big business. McDoodle's Flats 24; packed house. French Folly co. 30.

**PUNKSUTAWNEY.**—**MASONING STREET OPERA HOUSE** (F. M. Bowman, manager): Garry Owen Nov. 19; large audience; co. good. Our German Cousin 23. Night Owls 28.

**WELLSBORO.**—**BACHE AUDITORIUM** (Dart and Dart, managers): Stetson's U. T. C. Nov. 21; crowded house. Edwin Gordon, Lawrence in For Her Sake 24.

**LOCK HAVEN.**—**OPERA HOUSE** (J. H. Musina, manager): Martin's U. T. C. Nov. 23; large audience; excellent satisfaction. Brothers Boyer in Next Door 8.

**POTTSTOWN.**—**GRAND OPERA HOUSE** (Grant M. Koon, manager): The Brothers Boyer in Next Door Nov. 21 to a large and pleased audience.

**TITUSVILLE.**—**OPERA HOUSE** (John Gahan, manager): Hogan's Alley Nov. 19; big business; good satisfaction. Monte Carlo Girls 28.

**MAUCH CHUNK.**—**OPERA HOUSE** (Robert Heberling, manager): Brothers Boyer in Next Door gave a satisfactory performance to good business Nov. 17.

**PHILIPSBURG.**—**PIERCE'S OPERA HOUSE** (A. B. Herd, manager): Garry Owen Nov. 22; first-class performance; small audience. Night Owls 30.

**MANSFIELD.**—**OPERA HOUSE** (H. M. Griggs, manager): Stetson's U. T. C. co. Nov. 23; good co. and business. Animaticope 3.

**MEADVILLE.**—**ACADEMY OF MUSIC** (E. A. Hempstead, manager): Scalchi Nov. 24; fair house; pleased audience. Wilbur Opera co. 5-10.

**CURWENSVILLE.**—**ACADEMY OF MUSIC** (A. P. Way, manager): Night Owls Nov. 30.

**EAST STROUDSBURG.**—**ACADEMY OF MUSIC** (J. H. Shotwell, manager): Dark.

### RHODE ISLAND.

**NEWPORT.**—**OPERA HOUSE** (T. F. Martin, manager): Where is Benson to fair business 17. The comedy is a clever satire on Theophony. Franz Blair, Idalene Cotton, and George W. Larson did capital work. The Gormans in Mr. Beane from Boston drew a good house 21; usual satisfaction. Rice's Comedians 5. The Little Minister 12. Joseph Calahan in Faust 16-19.—**IREMS:** Idalene Cotton visited friends while here.—The annual memorial service of the Newport Lodge of Elks will occur 4.

**PAWTUCKET.**—**OPERA HOUSE** (John Drewes, manager): The Real Widow Brown Nov. 17-19; satisfactory performances; good houses. The Sleeping City 21-23; excellent performances; packed houses. Specialty by Miss Greenhaugh was very good. My Sweetheart 28-30.—**IREMS:** By the enterprise of Mr. Drewes the attendance at the Opera House has forged ahead of former record.

**WOONSOCKET.**—**OPERA HOUSE** (R. A. Harrington, manager): Rice's Comedians opened Nov. 21 for a week to good house. Repertoire: East Lynne, In Honor Bond, His Friend's Wife, The Westerners, A Fool and His Money, The Blue Grass Region, Mollie Bawn, The Old Love and the New, and Under the Stars and Stripes. The Gormans 29.

**RIVERPORT.**—**THORNTON'S OPERA HOUSE** (J. H. Thornton, manager): Agnes Wallace Wills in The World Against Her Nov. 18; fair business, giving satisfaction. Charles Cowles in A Country Merchant 24.

**WESTERLY.**—**BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager): Henry T. Chanfrau 3.

### SOUTH CAROLINA.

**CHARLESTON.**—**ACADEMY OF MUSIC** (Charles W. Keogh, manager): Wilbur-Kirwin Opera co. closed a successful engagement of two weeks 19. Lewis Morrison in Faust 21. Baldwin-Melville co. opened for a week 22 with Bulls and Bears to a packed house. The Two Orphans, East Lynne, and All the Comforts of Home have also been given to full houses. My Friend from India 5.

**SPARTANBURG.**—**OPERA HOUSE** (Max Greenwood, manager): Alexander Black's picture play, A Capital Courtship, Nov. 23. Bon-Ton Burlesque 30.

**COLUMBIA.**—**OPERA HOUSE** (Frank J. Moses, manager): My Uncle from New York Nov. 14-18; fair business. Lewis Morrison presented Faust 19.

**ORANGEBURG.**—**ACADEMY OF MUSIC** (H. C. Wamaker, manager): My Uncle from New York Nov. 19-21; excellent performances; good houses.

### SOUTH DAKOTA.

**WATERTOWN.**—**NEW GRAND OPERA HOUSE** (E. F. Crowl, acting manager): Elias Day Nov. 14; fair house; audience pleased. S. M. Spedon 7. Sanford Dodge in A Prisoner of Spain 14.—**IREMS:** Average houses one and two night stands \$100 a night. This is an excellent record for this place.

**SIOUX FALLS.**—**NEW THEATRE** (S. M. Bear, manager): A Boy Wanted Nov. 17; small audience. Ferris Comedians opened 21 to light business, but were well received.—**IREMS:** There is much activity among local lodge B. P. O. E. 282.

**MITCHELL.**—**GRAND OPERA HOUSE** (L. O. Gale, manager): Elias Day 15; large and appreciative audience. That Girl did not appear on account of late trains. Alexander Bull Concert co. 21; small house on account of snowstorm. Wagner Concert co. 6.

### TENNESSEE.

**NASHVILLE.**—**GRAND OPERA HOUSE** (James E. Moore, manager): Wash Blackburn, business manager: This house presented a delightful change in its new turnings for the opening of the Hopkins Stock co. 21. The bill was Hazel Kirke, which was greeted by well filled houses and the co. created a most favorable impression. The following compose the cast: Sylvia Lyndon, May Haines, Laura St. James, Laura Dacre, Emma Cavier, Clifford Dempsey, Frank Biddell, Lawrence Barbour, John Bolger, Charles Irwin, and W. H. St. James. The specialties introduced were: Emma Cavier, contralto; Baby Lund, Bobetta and Dorotto, and the biograph Baby Lund was the feature of the evening. The management deserves great credit for the high-class entertainment presented at such prices, and indications point to a successful season. My Partner 28-3.

**MEMPHIS.**—**LYCEUM THEATRE** (Thomas J. Boyle, manager): The sixth week of the Hopkins Stock co. opened Nov. 21 with Little Lord Fauntleroy to an immense house. Baby Lewis played the title role and scored an immediate success. Fer Crowell and Frederick Julian were also good. The vaudeville bill included Macart's dogs and monkeys, Harry Armstrong, Mabel Cassidy, and the biograph.—**AUDITORIUM** (Benj. M. Steinbach, manager): Side Tracked to good business 18, 19. Scott's Minstrels 25, 26.—**GRAND OPERA HOUSE** (R. S. Douglas, manager): Dark.

**CHATTANOOGA.**—**NEW OPERA HOUSE** (Paul R. Albert, manager): West's Minstrels Nov. 16; large audience; performance excellent. What Happened to Jones 17; good house and performance. Ward and Vokes 19 canceled. Natural Gas 25. My Friend from India 29. Lewis Morrison 1. The Heart of Maryland 3.

**COLUMBIA.**—**GRAND OPERA HOUSE** (J. Y. Helm, manager): Captain W. D. Amant's Big City Show Nov. 18, 19; business good; performance fair. As We See It 21. Back on the Farm 24. Lewis Morrison 2. Scott's Minstrels 3. Lost in London 23.

**CLARKSVILLE.**—**ELDER'S OPERA HOUSE** (James T. Wood, manager): Wilson's Minstrels Nov. 15; performance good; business poor. As We See It 19; play poor; business good. Lewis Morrison 6. Scott's Minstrels 9.

**KNOXVILLE.**—**STAUD'S THEATRE** (Fritz Staud, manager): Woodward-Warren co. Nov. 14-19; good business. presenting Cheek, Ranch 10. The Other Girl, A Practical Joke, The Paymaster, and The Captain's Mate. A Bachelor's Honeymoon 22.

**JACKSON.**—**PTHEIAN OPERA HOUSE** (Worster and Tachfeldt, managers): What Happened to Jones Nov. 18; clever production; good house. A Texas Steer 25.

### TEXAS.

**WACO.**—**THE GRAND** (Jabe Schwartz, manager): A Texas Steer Nov. 5, with Katie Putnam, Herbert E. Sears, and an excellent supporting co., to a large audience; performance enthusiastically received. The Strange Adventures of Miss Brown 16, 17; fair audiences; best of satisfaction. Lucia Moore is deserving of mention. A Bunch of Keys 19; fair business; audience pleased.—**IREMS:** Florence Gerald, of a Texas Steer, in a Waco girl. During the co.'s engagement here Miss Gerald was the recipient of much social attention. The Strange Adventures of Miss Brown co. was to have presented Miss Blythe of Duluth 12, but owing to the sudden illness of the leading man (J. P. Tucker) there was no performance. The audience was dismissed and money refunded.—Jack Bowman, of the firm of Harris and Bowman, proprietors of Chutes Park, Denver, Col., is in the city arranging for the production of The Fall of Manilla.

**TYLER.**—**GRAND OPERA HOUSE** (Hicks, Lindsay and Schwartz, managers): Peters Comedy co. closed a profitable week's engagement Nov. 19. Repertoire: A Marriage Broker, My Boys, and A Miserable Marriage. A Turkish Bath 21. Remember the Maine 24. Field's Minstrels 25.—**IREMS:** Manager Schwartz, of Waco, has joined with Hicks and Lindsay in the management of the Grand. His association with the present management is received with general favor by the amusement-loving public of Tyler.—The Warde-Kidder-James co. canceled their date here after they had been advertised in the local press. Managers Hicks and Lindsay recovered \$100 in satisfaction of what they claim was at least perfunctory negligence on the part of the co.'s management.

**DENISON.**—**OPERA HOUSE** (M. L. Eppstein, manager): The White Slave Nov. 7; good business; first-class performance. A Texas Steer 9; big house; audience pleased. Beach and Bowers' Minstrels 14; first-class; business; average performance. A Turkish Bath 17; large attendance; poor performance. The management of this co. were former residents of Denison and the people turned out en masse to greet Jeannette Lewis, who also formerly resided here. Edna Rostell co. in Othello 21. The Strange Adventures of Miss Brown 23, 27.

**DALLAS.**—**OPERA HOUSE** (George Argy, manager): A Texas Steer Nov. 14, with Katie Putnam in leading role, to big business. A Turkish Bath 15; poor houses. A Bunch of Keys 16; small receipts. The Strange Adventures of Miss Brown 18 and matinee 19 for the first time in this city to large audiences. The co. presented night of 19 Miss Blythe of Duluth, a comedy-drama in three acts, entertaining and witty and free from horseplay. Field's Minstrels 23, 24. Remember the Maine 25. Stuart Hobson 26.

**CLARKSVILLE.**—**TRILLING'S OPERA HOUSE** (Charles Gaines, manager): Ross Stillman co. Nov. 7-12; election caused light business. Plays presented: A Parisian Princess, That Klondyke Girl, Money to Burn, Queen's Evidence, Jane, and The Country Girl. Beach and Bowers' Minstrels 17; S. R. O.; receipts, \$288; audience delighted. Side Tracked 28. Berol's Mystifiers 1, 2. Eldridge Novelties co. 5. Creston Clarke 9. A Breezy Time 13.

**PALESTINE.**—**TEMPLE OPERA HOUSE** (Dilley and Swift, managers): Wiseman's Comedians Nov. 14-19; biggest business in the history of house. Plays presented: That Naughty Kid, Little Miss Thompson, The Klondyke Girl, My Soldier Sweetheart, Ten Nights in a Barroom, and A Girl Jo to Date; fair co.; everyone pleased. London Gaiety Girls 28. Edwin Rostell 14. A Hired Girl 17.

**EL PASO.**—**MYER'S OPERA HOUSE** (George Walker, manager): The Spooner Dramatic co. finished its second and last week with For Honor's Sake, A Lawyer's Wedding, The Egyptian Princess, The Octoroon, A Yankee in Cuba, and Jack of Diamonds; good houses; creditable performances. Finnegan's Ball 29, 30.

**HOUSTON.**—**SWEENEY AND COOMBS' OPERA HOUSE** (H. Greenwall, manager): E. Bergman, manager: Frederic Bryton in Furgiven to light business Nov. 14, 15. James Kidder-Warde co. in The School for Scandal, Julius Caesar, and Othello to S. R. O. 16, 17. A Texas Steer 19; good business. Stuart Robinson 22. Hettie Bernard Chase co. 23-26.

**CORPUSCANA.**—**MERCHANTS' OPERA HOUSE** (L. C. Revare, manager): The Strange Adventures of Miss Brown and Miss Blythe of Duluth to fair-sized audiences Nov. 14, 15; both performances well received. A Turkish Bath 16; small house. A Bunch of Keys to small house 18. Field's Minstrels 21. Remember the Maine 22.

**BRENNHAM.**—**GRAND OPERA HOUSE** (Alexander Simon, manager): Remember the Maine Nov. 14; small house. A Texas Steer 15; fine performance; crowded house. A Bunch of Keys 25. London Gaiety Girls 6. A Hired Girl 8. Edwin Rostell 9. A Breezy Time 22. Beach and Bowers' Minstrels 24.

**FORT WORTH.**—**GREENWALL'S OPERA HOUSE** (Phil Greenwall, manager): A Turkish Bath Nov. 14; small business. A Bunch of Keys, with Ada Bothner as Teddy and a fair co. 15; well-filled house; specialties excellent.

**THURBER.**—**OPERA HOUSE** (A. H. Miller, manager): Jennie Calf co. Nov. 7-10 in The Attorney-at-Law, Gipsy, An American Princess, Comrades, Rexina, and Life in New York pleased fair audiences; co. good. Beach and Bowers' Minstrels 30.

**AUSTIN.**—**HANCOCK OPERA HOUSE** (George Walker, manager): Al. G. Field's Minstrels Nov. 16; large and appreciative audiences. A Texas Steer 17; good house. Remember the Maine 18; poor houses. Stuart Robinson 24. Frederic Bryton 25-3.

**BONHAY.**—**OPERA HOUSE** (Stevens and Nunn, managers): A Boy Wanted Nov. 2; full house. Beach and Bowers' Minstrels 16; S. R. O.; audience pleased. The Strange Adventures of Miss Brown 25. A Breezy Time 12.

**NAVASOTA.**—**COLUMBIA OPERA HOUSE** (Morris Gabert, manager): Al. G. Field's Minstrels Nov. 14 to capacity; performance excellent. Chick, Jolly and Woodson co. 21, 22.

**LONGVIEW.**—



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## WASHINGTON.

**SEATTLE.**—THEATRE (J. P. Howe, manager): Janet Waldorf, supported by William McVey and a splendid co., presented As You Like It and Twelfth Night, Nov. 15, 16, and played a return engagement Nov. 19, 20, producing Ingomar and Romeo and Juliet to satisfactory business. Stowe's U. T. C. to good business 17, 18. This co. introduces several clever specialties and carries a large brass band and colored women's drum corps. The Frawley co. 24-26. —THIRD AVENUE THEATRE (W. M. Russell, manager): Chittanaga filled a very successful engagement 13-19. The Dazzler 20-22. —ITEM: Allan A. Hampton, one of Lincoln Carter's stage managers, who was left in the hospital here by the Heart of Chicago in October, suffering from appendicitis, has fully recovered and gone to San Francisco to resume his connection with the Carter interests.

**TACOMA.**—THEATRE (L. A. Wing, resident manager): Janet Waldorf in As You Like It Nov. 13; good house. Miss Waldorf as Rosalind was charming; co. creditable. U. T. C. 16. —LYCEUM (G. Harry Graham, manager): South Before the War 12, 13; big business. The Pulse of Greater New York 14-16; fair attendance; some good features.

**WALLA WALLA.**—PAINE OPERA HOUSE (J. G. Paine, manager): The Dazzler drew a full house Nov. 18; performance fine. The Pulse of Greater New York 21 canceled. Chattanooga 22. At Gay Coney Island 8. The Span of Life 12.

**SPOKANE.**—ADDITION (Harry C. Hayward, manager): The Dazzler Nov. 14, 15; good houses; laughable performance. A Romance of Coon Hollow 18, 19; large attendance; singing and dancing very good.

**NEW WHATCOM.**—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Janet Waldorf in Romeo and Juliet Nov. 17; small but very pleased house. All Star English Specialty co. 18, 19; good business.

## WEST VIRGINIA.

**WHEELING.**—OPERA HOUSE (F. Blister, manager): A Hired Girl Nov. 21; large crowd. Natural Gas 22; good co. and business. Charles P. Hanford 24 in Virginia and Julius Caesar to good holiday business. James O'Neill 5. Down in Dixie 14. Roland Reed 17. —GRAND OPERA HOUSE (Charles A. Feinler, manager): Wilbur Opera co. closed a good week 19 with The Grand Duchess, The Beggar Student, and The Two Yacobs (Ermine). Knobs of Tennessee 21-23, with Hal Reid as the star; very good business. Chattanooga 57. Cuba's Vow 8-10. McDougle's Flats 12-14. A Cheerful Idiot 15-17.

**WELLSBURG.**—BART'S OPERA HOUSE (W. F. Barth, manager): Macaulay-Patton co. opened the new opera house for a week Nov. 21 to 23. Every night; good co. Repertoire: Royal Rags, The Minister's Son, Only a Farmer's Daughter, Fate, Sly Old Fox, and The Struggle for Gold.

**CHARLESTON.**—BURLING OPERA HOUSE (N. S. Burling, manager): Fanny Rice in At the French Ball Nov. 18; excellent business; performance good. Andrews Opera co. 24-26.

**CLARKSBURG.**—TRAHER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Andrews Opera co. (return date) Nov. 23; first-class performance to large audience. A Guilty Mother 28.

**WESTON.**—CAMDEN OPERA HOUSE (James A. Tierney, manager): His Better Half failed to appear Nov. 18. R. J. Erwood Stock co. 28-3.

**HUNTINGTON.**—DAVIS OPERA HOUSE (Joseph Gallick, manager): Andrews Opera co. Nov. 28, 29.

## WISCONSIN.

**SHEBOYGAN.**—OPERA HOUSE (J. M. Kohler, manager): Yon Yonson to large and pleased audience Nov. 15. Sousa's Band to an appreciative audience Nov. 20; house sold out. Sousa was not with the band, being left behind at Green Bay, Wis., on account of illness. Arthur Pryor led the band very creditably. At the end of the concert there came a cry from the gallery for Mr. Pryor to play a trombone solo. Many mistook the word Pryor for "fire," and a stampede in the gallery ensued. By hard work the audience was quieted. The Lost Paradise 25.

**RACINE.**—BELLE CITY OPERA HOUSE (C. J. Feiler, manager): Yon Yonson drew a large audience Nov. 14; good co. A Female Drummer drew big business 19; pleased audience. Sousa's Band 21. The Lost Paradise (return date) 22. The Late Mr. Early 23. At Piney Ridge 26. —ITEM: Factories are running full time, money is plenty and first-class attractions are playing to large business.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Mackay Opera co. Nov. 14-16 to large and pleased houses in The Mascot, Olivette, and Said Pasha. Harrison J. Wolfe in The Lost Paradise (return engagement) 18 to all the houses in the hold; everyone pleased. Sousa's Band 23. Cherry Soldiers 24.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): Sousa's Band Nov. 18 delighted a large audience. Harrison J. Wolfe in The Lost Paradise 19 did not draw largely; co. gave satisfaction. Bryan's Comedians in The Diamond Mystery opened for a week 21. Kelcey-Shannon co. 3. Tim Murphy 4.

**LA CROSSE.**—THEATRE (J. Strasslipka, manager): Sousa's Band Nov. 15; S. R. O. Clay Clement in The New Dominion 18; fair business. Why Smith Left Home 21; large house; audience pleased. —ITEM: Marion Giroux had a reception given in her honor by Mrs. Minnon Burton, Dorothy Usher, of the same co., was the guest of Mrs. Fred Sener.

**ASHLAND.**—GRAND OPERA HOUSE (John Meis, manager): Sharp and Platt in The Late Mr. Early Nov. 17; good house; general satisfaction. Shepard's Minstrels 25. The Lost Paradise 29. Farnsworth's Visions of Art 1-3. Elsie De Tourney 21 canceled.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): Deehan Opera co. Nov. 21-24; big business; best of satisfaction. Co. was known heretofore as the Mackay Opera co., and from now on will be called the Will Deehan Opera co. Liederkreis concert 1. J. Temple Graves 6.

**GREEN BAY.**—TURNER'S OPERA HOUSE (J. H. Verina, manager): Sousa's Band played a large audience Nov. 17. John Dillon in Jolly Uncle John 25. Mackay Opera co. in La Mascotte, Olivette, and Said Pasha 29-30. —KLATS HALL: Duncan Clark's Female Minstrels to a small audience 18.

**EAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burlingame, manager): Clay Clement, with splendid support, in The New Dominion Nov. 16 to fair house. How Hopper Was Side Tracked 24. The Dawn of Freedom 28.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Sousa's Band Nov. 17; crowded house; excellent satisfaction. The Late Mr. Early 21; house crowded. John Dillon in Bartlett's Road to Seltzerville 24.

**WAUSAU.**—ALEXANDER OPERA HOUSE (P. H. Peters, acting manager): John Dillon to good business Nov. 19. Ottumwa Quartette to S. R. O. 21. Shaft No 21. Money to Burn 7.

**FOND DU LAC.**—CHEVRENT OPERA HOUSE (William H. Hodder, manager): Sousa's Band Nov. 17; small business; good concert. Metropolitan Troubadours 21-23; fair business; good co. Shaft No 2-30.

**MERRILL.**—BERNARD OPERA HOUSE (Charles Qu-

manager): John Dillon Nov. 18 in Bartlett's Road to Seltzerville; small house; play good. Mackay Opera co. 29.

**JANESVILLE.**—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Edwin Holt co. Nov. 14 closed in Clinton. Ia. Why Smith Left Home 22. The Lost Paradise 24. Tim Murphy 3.

**RHINELANDER.**—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Elsie De Tourney in Joan of Arc did not appear 18. Duncan Clark's Lady Minstrels 24. Scatchell Operatic co. 9.

**STEVENS POINT.**—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Yon Yonson to a crowded house Nov. 16; excellent satisfaction. The Lost Paradise 28. Shaft No 2-2.

**BARABOO.**—THE GRANDE (F. A. Philbrick, manager): Old Farmer Hopkins Nov. 24. The Turner Dramatic co. 28-3.

**PLATTEVILLE.**—OPERA HOUSE (A. W. Lov, manager): John Dillon in Bartlett's Road to Seltzerville 7. Boston Ladies' Symphony Orchestra 9.

**WEST SUPERIOR.**—GRAND OPERA HOUSE (F. J. Marsh, manager): Shepard's Modern Minstrels 23.

## WYOMING.

**LARAMIE.**—MAENNECHOR HALL (William Marquardt, manager): The Air Ship Nov. 18; excellent performance; S. R. O. John Pringle 28-3.

**CHEYENNE.**—OPERA HOUSE (Stable and Bailey, managers): Ole Olson Nov. 14; good business; performance fair. The Air Ship 17, 18; fair business; excellent satisfaction.

## CANADA.

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager): A Brace of Partridges Nov. 21-23. Royal Italian Opera co. 29-30. Primrose and Dockrader 1-3. Jack and the Beanstalk 5-10. —PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings Stock co. revived Uncle Tom's Cabin to big business 21-23. Ralph Stuart as Uncle Tom gave a clever impersonation of this difficult role, and Florence Stone acted in her usual charming manner. Nettie Marshall as Topsy has a role suited to her and made the most of it. Hoodman Blind 24-3. —TORONTO OPERA HOUSE (Ambrose J. Small, manager): Two Little Vagrants 21 to a bumper house. Mildred Holland in the role of Fan-Fan does excellent work, and Delphine Perraunt as Claude acted cleverly. George W. Monroe in Her Majesty the Cook 28-3. —MASSIE MUSIC HALL (I. E. Suckling, manager): Hall Caine lectured on "Home, Sweet Home" to a well-pleased audience 18. Scatchell concert 22 met with a great success. Mme. Scatchell sang admirably and was given able assistance by Mlle. Noldi, W. A. Park, Signor Canzio, and Signor Alberti. Thankgiving concert 24.

**OTTAWA.**—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Royal Italian Opera co. Nov. 18, 19 presented I Pagliacci, Cavalleria Rusticana, Il Trovatore, and Faust to very large audiences, giving satisfaction. This organization is one of the strongest heard here, including many capable artists. Each number received prolonged applause. Manager Drowne has booked a return date. A Mist Marriage played large audiences 21, 22. The Highwayman 28, 29. —GRAND OPERA HOUSE (George W. Jacobs, manager): The Cummings Stock co. gave an excellent performance of Confusion 21-23. Edgar Bann, A. H. Stuart, Jessie Bonstelle, and Jean Chambliss handled the principal roles most satisfactorily. Manager Jacobs will launch his Humpty Dumpty and vaudeville co. 24. The Cummings Stock co. will return 24 for an extended engagement, opening with Hazel Kirke.

**WINNIPEG.**—THEATRE (C. P. Walker, manager): Edwin Mayo Nov. 15, 16 in Pudd'nhead Wilson drew large audiences; one of the best performances ever given in our city. Yon Yonson 18, 19 pleased three large audiences. Ben Hendricks' quaint humor kept the people in continuous laughter. Scenery of the best and the specialties first class. Anna MacBertin made a great hit. Dorothy Morton Opera co. 21-23. Smyth and Rice Comedy co. 24. Jerome Belmont Concert co. 5, 6. Shaft No 2-7, 8. Sowing the Wind 16, 17. At Gay Coney Island 20, 21. —GRAND OPERA HOUSE (W. H. Seach, manager): Empire Comedy co. Nov. 14-19 drew fair audiences, presenting A Special Deposit, Divorce, Myrtle Ferns, Roker the Vagabond, and A Prisoner of Spain. Sanford Dodge co. 21-23. Elsie De Tourney 28-3. George's Minstrels 57. Empire Comedy co. 12-17.

**ST. THOMAS.**—NEW GRAND OPERA HOUSE (R. A. McVean, manager): H. F. Spencer, local manager; Marks Brothers co. closed a very successful engagement of two weeks Nov. 19. Repertoire: The Rose of Kerry, Jerry the Tramp, The Shaun Rhue, East Lynne, Dublin Dan, A Wife's Peril, The Irish Detective, In North Carolina, A Hot Time, The Major's Bride, The Little Duchess, In Cuba, The Great Diamond Robbery, The Duke's Daughter, The Diamond Necklace, and specialties. —DUNCAN CLARK'S NEW OPERA HOUSE (T. H. Duncome, manager): The Geisha 10; good audience. McSorley's Twins 12, fair house. W. D. Emerson Stock co. 21-23. A Trip to Coontown 24.

**QUEBEC.**—ACADEMY OF MUSIC (Charles Palmer, manager): Paul Cazenave in The Three Guardsmen, Don Cesar de Bazan, and The Two Orphans Nov. 16-19; business is fair, but the co. deserve much better patronage. Same co. 21-23 with the exception of 21, when Adele Ann Der Ohe will appear. Where is Benson 2-30. A Bachelor's Honey Moon 5, 6. —GAIETY THEATRE (Camille Cordell, manager): The Dayne-Fanshawe co. began their fourth and last week in Asa Jenkins 21; business fair. —TARA HALL: The P. H. Post co. opened their second and last week 21 in The Little Duchess to fair business.

**LONDON.**—GRAND OPERA HOUSE (A. E. Roota, manager): McSorley's Twins Nov. 10; fair business. The Geisha 11; full house; performance satisfactory. At Piney Ridge 12; good performance; fair business. The Victorian Cross 14, 15; poor performance to light business. Vanderville 21-23, comprising the Ash-Lya, Seymour and La Rose, Ada Lucette, Hunt and Wentworth, Barney and Russell, the La Dells, Daisy Peterkin, and the Ravel Trio; good performances; light business. Primrose and Dockrader's Minstrels 29. Two Little Vagrants 30.

**WOODSTOCK.**—OPERA HOUSE (Warren Totten, manager): The Victorian Cross Nov. 18; fair business and performance. Marks Brothers Dramatic co. 21-23; good business; satisfactory performances. Plays: The Rose of Kerry, The Duke's Daughter, The Jailbird, East Lynne, Jerry the Tramp, North Carolina, The Little Duchess, and A Hot Time. Edmund Vance Cook 2. Finnegan's Ball 7.

**BRANTFORD.**—STRAITFORD'S OPERA HOUSE (R. S. Tuttle, manager): Tuttle and Pile, managers; When London Sleeps Nov. 8; good house; audience pleased; receipts, \$315. A Trip to Coontown 19. S. R. O.; performance pleasing; receipts, \$165. Guy Brothers' Minstrels 22. The Mandarin 24. Co. is said to be from Hamilton and Toronto and is touring towns in Canada.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): The Robinson Opera co. in The Chimes of Normandy, Olivette, Robert Macaire, Fra Diavolo, Giorde-Giorde, La Mascotte, The Queen's Lace Handkerchief Nov. 15-19 and The Mikado 21; good business and performances. Frost's Colored Troubadours 28-3.

**QUELPH.**—ROYAL OPERA HOUSE (A. J. Small, manager): A. G. Dunlop, representative; Cole and Johnson in A Trip to Coontown Nov. 17; third performance in twelve nights; house crowded. The

Victorian Cross to small business 21. A Stranger in a Strange Land 1.

**ST. CATHARINES.**—GRAND OPERA HOUSE (Charles H. Wilson, manager): A Trip to Coontown Nov. 18; first-class performance; largest number of paid admissions ever in house. Scatchell Concert co. 21 to S. R. O. The Lelys in Scotch recital 23 to poor business.

**KINGSTON.**—GRAND OPERA HOUSE (A. Lesser, manager): Daniel R. Ryan co. (return engagement) Nov. 18, 19; big houses; performances satisfactory. Cummings Stock co. 24, 25. Mozart Symphony Club 28.

**BELLEVILLE.**—CARMAN OPERA HOUSE (Fred Adams, manager): A Trip to Coontown Nov. 17, 18; fair business. The Victorian Cross 22; good performance; audience pleased. Cummings Stock co. 26. Finnegan's Ball 28.

**BARRIE.**—GRAND OPERA HOUSE (John Powell, manager): A Trip to Coontown Nov. 16; large and pleased audience. —KING'S MUSIC HALL (H. W. E. King, manager): Dark.

**BERLIN.**—OPERA HOUSE (George O. Philip, manager): The Victorian Cross Nov. 19; weak performance; poor house. Emerson Stock co. 24-26, opening in All the Comforts of a Home.

**LINDSAY.**—ACADEMY OF MUSIC (Fred Burke, manager): A Trip to Coontown Nov. 11 to capacity; excellent performance. Jessie Alexander 22. Darktown Swells 24-26.

**VICTORIA.**—THEATRE (Robert Jamieson, manager): The Pulse of Greater New York Nov. 12; poor performance.

**CHATHAM.**—GRAND OPERA HOUSE (R. A. McVean, manager): A Trip to Coontown Nov. 25. Two Old Cronies 1.

**SIMCOE.**—OPERA HOUSE (C. A. Austin, manager): Emerson Stock co. Nov. 28-30. Queen Esther (local) 1, 2. Two Old Cronies 5.

**OSHAWA.**—OPERA HOUSE (J. W. Borsberry, manager): Finnegan's Ball Nov. 30. Boston Ideals 8-8.

## ARENA.

**COLUMBUS, GA.**—Cooper and Co.'s Circus Nov. 7; good attendance. Forepaugh and Sells Brothers' Circus 11; full tents; fair shows.

**MONTGOMERY, ALA.**—Gentry's Pony Show to large audiences Nov. 17-19. Ringling Brothers' Circus 2.

**ANNISTON, ALA.**—Sipe and Blake's Dog and Pony Show Nov. 17; excellent business.

## MATTERS OF FACT.

Harley Merry wires from New Haven that Cuba's Vow opened at the Grand Opera House in that city on Thanksgiving Day, it being the third engagement of the play there, and despite the rain and strong opposition that it played to 4,135 paid admissions on the day.

The address of Harry Corson Clarke for the next two weeks will be Cotes House, Kansas City.

Soth Cabell Halsey, who has been playing Bob Appleton in The Lost Paradise with Harrison J. Wolfe, invites offers after Dec. 3. He will leave the company at Mankato, Minn.

The Baldwin Theatre having been burned, Harry Corson Clarke should be addressed at the Bohemian Club, San Francisco.

E. F. Jerome, of Jerome's Comedians, is making extensive preparations for his repertoire company next season. He will have twenty-five people in the company and a brass band and orchestra. Mr. Jerome's comedy, A Jay in Town, will open on next Monday night at Pittsburgh, N. Y.

Amy Muller has received several flattering offers through her clever portrayal of the female detective in Hoyt's A Stranger in New York.

Helen Guest is back in town, owing to the abandoning of Jessie Mae Hall's tour. Miss Guest invites offers for juvenile or ingenue parts.

Arthur C. Pell, who has directed the music for some of the best attractions, will be disengaged after Dec. 1. He may be addressed at 300 West Thirty-third Street.

Manager W. H. Boody's two theatres at Manchester, N. H., and Lowell, Mass., respectively had two record breakers last week. At the former city The City Sports company showed to over \$1,200 for a three days' engagement, while at Lowell the Side Tracked company did even better. Under W. H. Boody's clever generalship these two cities have become two of the best three-night stands in New England.

The Bon Ton Trio filled a highly successful engagement at the Howard Athenaeum, Boston, last week in their farce, My Friend from Ireland. They are at Keith's Bijou Theatre this week.

J. P. Cahill, scenic artist, invites offers.

The Wonderland Theatre and Curio Hall, the only dime museum in Wilkes-Barre, Pa., is offered to lease by Robert L. Pettibone, Wyoming, Pa.

The Great Gothic Stock company will be equipped with new and handsome scenery for its Western tour, which commences at Anderson, Ind., Feb. 13.

The Rays in A Hot Old Time played to an immense business at the Duquesne Theatre, Pittsburgh, week before last. The capacity of the house was reached at every performance.

Julian Magnus has Christmas and New Year's weeks open for The Commodore, also later time for week stands. Mr. Magnus desires to give all his time to his new farcical comedy, The Girl from Chili, and will therefore sell or lease The Commodore, a winner in popular price houses, with all the elaborate scenery, properties, costumes, and effects. Managers desiring to play The Girl from Chili are requested to address him in care of the National Printing Company, Chicago, Ill.

Harry Davies has made a hit with W. A. Reynolds' song, "Broken Melody," which was dedicated to him by the author. He introduces it with the Grand Opera company.

Major T. C. Howard stopped at THE MIRROR office last Saturday en route to Peak's Island. He has just finished his season as treasurer with Pawnee Bill's Wild West, and has sold out his interest in Lee's Old Southern Life in order to take temporary charge of the National Amusement Association, representing a number of prominent bankers, lawyers and editors who are engaged in a philanthropic enterprise.

The Gay Matinee Girl, with the three stars, Monroe and Hart and Mattie Vickers, this year seems to be doing a better business each week, as Edwin P. Hilton, its owner, writes jubilantly of his business in Oklahoma and the Indian Territory. He has decided to play to the Coast and back again this season.

Oliver Byron in the new Across the Continent broke records at Smith's Theatre, Bridgeport, Conn., Nov. 24.

Knobs of Tennessee played to large business Nov. 23 at the High Street Theatre, Columbus, O.

The California Theatre, which was rebuilt in 1897 as a fireproof structure and equipped with every

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modern appliance necessary to a first class theatre, is offered to lease after May, 1899, to responsible parties only by Baldwin and Howell, agents, at 10 Montgomery Street, San Francisco, Cal.

The Corse Payton Comedy company is breaking the excellent records which it made last season through the New England States.

The new Grand Opera House, Decorah, Ia., erected on the site of the old opera house, which was destroyed by fire, was opened Nov. 19 with Digby Bell, who played to the capacity. Managers Weiser and Bear have outlined a policy for the conduct of the house, which, if adhered to, will insure successful business to visiting attractions. Decorah is within easy distance of a number of big cities. My Friend from India, Sowing the Wind, and Robert Mantell are among the early bookings.

Manager H. J. Porter has Christmas Day open at Jackson, Mich.

First-class attractions will find available open time at the Sioux Falls (S. Dak.) Opera House, where Burt Klunk is manager.

Sie Hassan Ben Ali's troupe of Toozoonin Arabs, whose wonderful acrobatics have created a furor everywhere, have open time which can be engaged by applying to Sie Hassan Ben Ali at 10 Union Square.

A half interest in a scenic melodrama slated for an Eastern opening in September, 1899, can be purchased by a manager of experience, which is equally as essential as cash, by communicating with J. T. F., care this office.



## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

- A BACHELOR'S HONEYMOON** (M. V. McLeod, mgr.): Montreal, Can., Nov. 28-Dec. 3, Quebec 5-7, Philadelphia, Pa., 12-17.
- A BACHELOR'S HONEYMOON** (Ward and Sackett): Columbus, Ga., Nov. 28, Americus 29, Macon 30, Athens Dec. 1, Atlanta 2, 3, Columbia, S. C., 5, Augusta, Ga., 6, Charleston, S. C., 7.
- A BOY WANTED** (Southern: Stanley and Vance, mgrs.): Aspen, Colo., Nov. 28, Grand Junction 29, Provo 30, Reno, Nev., Dec. 2, Auburn, Cal., 3, San Francisco 4-11.
- A BREWERY TIE** (Eastern: Fred E. LeComte, mgr.): Hicksville, O., Nov. 29, Napoleon 30, Canton 1, N. Baltimore 2, Sandusky 3, Tiffin 6, Bellevue 8, Shelby 9, Mt. Vernon 10.
- A BUNCH OF KEYS** (Gus Bothner, mgr.): Houston, Tex., Nov. 28, Columbus 29, San Antonio 30, El Paso Dec. 2, San Bernardino, Cal., 3, Riverside 6, San Diego 7, Los Angeles 8-10.
- A CHERISHED IDIOT** (The Blondelle: Tyronne, Pa., Nov. 28, 29, South Park 30, Butler Dec. 1, New Castle 5.
- A CONTENTED WOMAN** (Minneapolis, Minn., Nov. 28-Dec. 3.
- A DANGEROUS MAID** (New York city Nov. 14-indefinite.
- A DAY AND A NIGHT** (Brooklyn, N. Y., Nov. 28-Dec. 3, Philadelphia, Pa., 5-10.
- A FEMALE DRUMMER** (St. Paul, Minn., Nov. 28-Dec. 3, Minneapolis 5-10.
- A GRIP OF STEEL** (New York city Nov. 28-Dec. 10, Baltimore, Md., 12-17.
- A GUILTY MOTHER** (Henry Myers, mgr.): Clarksville, W. Va., Nov. 28, Grafton 29, Uniontown, Pa., Dec. 1, Greensburg 2, McKeesport 3, Youngstown, O., 7, Alliance 8, Salem 9, Akron, O., 10, Defiance 13.
- A HIGH BORN LADY** (Clifford and Huth): Hartford, Conn., Nov. 28-30, Holyoke, Mass., Dec. 1-3, Pittsburg, Pa., 5-10.
- A HIRSD GILL** (Eastern: Blaney and Vance, props.): W. S. Butterfield, mgr.: Jackson, O., Nov. 28, Circleville 29, Lancaster 30, Zanesville Dec. 1, Canton 2, Youngstown 3, Akron 5, Massillon 6, Norwalk 7, Sandusky 8, Mansfield 9, Marion 10.
- A HIRSD GILL** (Southern: Memphis, Tenn., Nov. 28, 29, Greenville, Miss., 30, Jackson Dec. 1, Natchez 2, Baton Rouge, La., 3, Lake Charles 4, Houston, Tex., 5, Galveston 6, Natchitoches 7, Brenham 8, San Marcos 9, San Antonio 10, 11.
- A HOT OLD TIME** (The Rays: Baltimore, Md., Nov. 28-Dec. 3, Washington, D. C., 5-10, Pittsburg, Pa., 12-17.
- A JAY TOWN** (Ed. F. Jerome, prop. and mgr.): Plattburgh, N. Y., Dec. 2, Whitehall 7, 8, Hooksett Falls 9, Troy 12-14, Albany 15-17.
- A JOLLY LOT** (Shelby, O., Nov. 28, Greenwich 29, Chicago Junction Dec. 1, Attica 2, Clyde 3, Elyria 6, Medina 7, Wellington 8, Wooster 9, Massillon 12.
- A MILK WHITE FLAG** (Thos. W. Ryley, mgr.): New Orleans, La., Nov. 27-30.
- A MISFIT MARRIAGE** (Boston, Mass., Dec. 5-10.
- A PAIR OF MATCHES** (W. M. Gray, mgr.): Denver, Colo., Nov. 28-Dec. 3, Center City 4, Colorado Springs 5, Cripple Creek 6, Leadville 7, Aspen 8, Salt Lake City, U. S., 9, 10, San Francisco, Cal., 12-24.
- A ROMANCE OF COON HOLLOW** (Geo. W. Gaston, mgr.): Victoria, B. C., Nov. 28, Nanaimo 29, Vancouver 30, New Whatcom, Wash., Dec. 1, Everett 2, Tacoma 3, Seattle 4-10, Portland, Ore., 11-17.
- A RUNAWAY GIRL** (New York city Sept. 12-indefinite.
- A SPRING CHICKEN** (Newark, N. J., Nov. 28-Dec. 3.
- A STRANGER IN A STRANGE LAND** (W. M. Wilkinson): Montreal, Can., Nov. 28-Dec. 3, Guelph 5, London 6, Hamilton 7, Toronto 8-10.
- A STRANGER IN NEW YORK** (E. Wayne, ind.): Nov. 28, Noblesville 29, Crawfordsville 30, Danville Dec. 1, Champaign, Ill., 2, Decatur 3.
- A STRANGER IN NEW YORK** (Hoyt and McKee, mgrs.): Harlem, N. Y., Nov. 28-Dec. 3.
- A TEXAS STEER** (Katie Putnam: Selma, Ala., Nov. 28, Montgomery 29, Pensacola, Fla., 30, Mobile, Ala., Dec. 1, Birmingham 2, Columbus, Ga., 3, Macon 5, Savannah 6, St. Augustine, Fla., 7, Jacksonville 8, Columbia, S. C., 9, Charleston 10, Atlanta, Ga., 12, 13, Augusta 14, Savannah 15, Griffin 16, Chattahoochee, Tenn., 17.
- A TURKISH BATH** (Western: H. M. Blackaller, mgr.): Kansas City, Mo., Nov. 27-Dec. 3.
- A TURKISH BATH** (Thos. J. Keogh, mgr.): Donaldsonville, La., Nov. 27, Plaquemine 28, Scranton, Miss., 29, Montgomery, Ala., 30, Birmingham Dec. 1, Chattanooga, Tenn., 2, Knoxville 3, Atlanta, Ga., 5.
- A TWIG OF LAUREL** (Eddie C. Bald: Boston, Mass., Nov. 28-Dec. 3, Providence, R. I., 5-10.
- ADAMS, MAUDIE** (Brooklyn, N. Y., Nov. 28-Dec. 17.
- AFTER THE WAR** (Travers-Vale and Theodore Michael): Madison, Ga., Dec. 1, Covington 2, Griffin 3, Aniston, Ala., 5, Carrollton, Ga., 6, Albany 9, Cordele 10, Haycross 12, Valdosta 13, Quitman 14, Bainbridge 15.
- ALCASA STOCK** (Belasco and Thall, mgrs.): San Francisco, Cal.-indefinite.
- AN ENEMY TO THE KING** (Jean H. Williams, mgr.): Louisville, Ky., Nov. 28-Dec. 3.
- ARTHUR, JULIA** (A. H. Canby, mgr.): New York city Oct. 31-Dec. 31.
- AS WE SEE IT** (Atlanta, Ga., Nov. 28-30, Cordele Dec. 15.
- AT GAY CONEY ISLAND** (Miller and Freeman, mgrs.): Portland, Ore., Nov. 28-Dec. 1, Tacoma, Wash., 2, Victoria, B. C., 3, Vancouver 5, Seattle, Wash., 6, 7, Spokane 9, 10, Butte, Mont., 12-14, Anacortes 15, Helena 16, Fargo, N. Dak., 21.
- AT PINEY RIDGE** (Milwaukee, Wis., Nov. 28-Dec. 3.
- BACK ON THE FARM** (Amelia, Ala., Dec. 1, Rome, Ga., 2, Cedarhurst 3, Carrollton 4, Newman 5, Atlanta 7, 8, Bornesville 9, Milledgeville 10, Cordele 16, Baldwin-Melville (Walter S. Baldwin, mgr.): Montgomery, Ala., Nov. 28-Dec. 3.
- BECAUSE SHE LOVED HIM** (So: Boston, Mass., Nov. 28-indefinite).
- BENNETT-MOULTON** (A. Earl Burgess, mgr.): Derby, Conn., Nov. 28-30, So. Norwalk Dec. 1-3, Elizabeth, N. J., 5-10, Paterson 12-24.
- BENNETT-MOULTON** (E. E. D. Moulton, mgr.): Salem, Mass., Nov. 21-Dec. 3, Lewiston, Me., 5-10, Manchester, N. H., 12-19.
- BROOKMAN-JACKSON COMEDY** (Charles G. O'Neil, mgr.): Johnston, Pa., Nov. 28-Dec. 3.
- BROWN'S IN TOWN** (J. J. Rosenthal, mgr.): Milwaukee, Wis., Dec. 4-10.
- BRYAN COMEDIANS** (Madison, Wis., Nov. 29-Dec. 3.
- BUENOS AIRES** (Charles W. Burrill, mgr.): Elizabeth, N. J., Nov. 28-Dec. 3.
- BYRON, OLIVER** (Worcester, Mass., Nov. 28-Dec. 3, New York city 5-24.
- CAMERON CLEMENS** (Arnold Wolford, mgr.): Amsterdam, N. Y., Nov. 28-Dec. 3, Schenectady 5-10, Scranton, Pa., 12-17.
- CARPENTER FRANKIE** (George K. Robinson, mgr.): Augusta, Me., Nov. 2-Dec. 3, Lynn, Mass., 5-10.
- CARROLL AND KANE COMEDIANS** (Rock Island, Ill., Nov. 27-30.
- CASEY'S WIFE** (Fred Peel, mgr.): Davenport, Ia., Nov. 28, Moline, Ill., 29, Iowa City, Ia., 30, Burlington Dec. 1, Keokuk 2, Hannibal, Mo., 3, St. Louis 5-10.
- CASINO THEATRE** (Ed M. Hadley, mgr.): York, Neb., Nov. 28-Dec. 3, David City 5-10.
- CASTLE SQUARE THEATRE** (J. H. Emery, mgr.): Boston, Mass., Aug. 4-indefinite.
- CATHERINE** (Charles Frohman): New York city Oct. 24-Jan. 7.
- CHANCELLOR, HENRY T.** (J. D. Burns, mgr.): Westbury, R. I., Dec. 3, Quincy, Mass., 4, New Bedford 10, Brockton 12.
- CHARLES LINTH THURGOOD** (Guthrie, Ok., Nov. 28-Dec. 3, Shawnee 4-10, Muskogee, Ind. T., 12-17.
- CHATTANOOGA** (Eastern: Jay Shims, mgr.): Cincinnati, O., Nov. 28-Dec. 3, Wheeling, W. Va., 5-7, Canal Dover 9, Akron, O., 9, Youngstown 10, Fredonia, N. Y., 12, Hornellsville 13, Syracuse 15-17.
- CHATTANOOGA** (Western: W. J. Cogswell, mgr.): Edwin A. Batwell, agent: Walla Walla, Wash., Nov. 28, Pendleton, Ore., 29, Le Grand 30, Baker City Dec. 1, Boise, Id., 2, Pocatello 3, Salt Lake City, U. S., 5-10, Denver, Colo., 12-17.
- CHESTER ALMA** (O. W. Dindle, mgr.): Baverhill, Mass., Nov. 28-Dec. 3, Portsmouth, N. H., 5-10, Waltham, Mass., 12-17.
- CLARKE, CRESTON** (H. Willard Storm, mgr.): Paducah, Ky., Nov. 28, Cairo, Ill., 29, Jackson, Tenn., 30, Dyersburg Dec. 2, Little Rock, Ark., 5, Hot Springs 6, Pine Bluff 7, Camden 8, Clarksville, Tex., 9, Paris 10.
- CLARKE, HARRY CORSON** (Orange City, Kan., Nov. 28, Emporia 29, Junction City 30, Salina Dec. 1, Hutchinson 2, Wichita 3.
- CLARKE-HAZLETON** (Winchester, Ill., Nov. 28-Dec. 3.
- CLEMENT, CLAY** (John Henry Martin, mgr.): Keokuk, Ia., Nov. 28, Peoria, Ill., 29, Decatur 30, Cairo Dec. 1, Helena, Ark., 2, Pine Bluff 3, Ft. Smith 5, Sherman, Tex., 6, Denison 7, Dallas 8, Ft. Worth 9, Waco 12, Austin 13, San Antonio 14, Houston 15, Galveston 16.
- COGNLAN, CHARLES** (Indianapolis, Ind., Dec. 2, 3.
- COLUMBIA THEATRE STOCK** (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21-indefinite.
- COUSE PATTON COMEDY** (E. M. Gotthold, mgr.): Manchester, N. H., Nov. 21-Dec. 3, Nashua 5-10, Holyoke, Mass., 12-17.
- CORSE PAYTON STOCK** (David J. Ramage, mgr.): Reading, Pa., Nov. 28-Dec. 4, Lancaster 5-10, Harrisburg 12-17.
- CRANE, WM. H.** (New York city Nov. 21-indefinite.
- CUBA'S VOW** (Harley Merry, mgr.): Yonkers, N. Y., Nov. 28, Allentown, Pa., 29, Mahanoy City 30.
- CUMBERLAND** (Angustus Pitou, mgr.): Pittsburg, Pa., Nov. 28-Dec. 3, Buffalo, N. Y., 5-10.
- CURTIS, HOWARD** (Sherman City, Kan., Nov. 28-Dec. 3.
- DAILEY STOCK** (Woodland, Cal., Nov. 28-Dec. 3, Sacramento 4-10, Marysville 12-17.
- DARKEST RUSSIA** (Zweller and Jepson, mgrs.): Des Moines, Ia., Nov. 28-30, Keokuk Dec. 3.
- DE TOURNAY, ELSIE** (American Production Co., props.): Winnipeg, Man., Nov. 28-30.
- DEVIL'S AUCTION** (Chas. H. Yale, mgr.): Holyoke, Mass., Nov. 28, Hartford, Conn., 29, New Britain 30, Waterbury Dec. 1, New Haven 2, Bridgeport 3, New York city 5-10.
- DEVIL'S ISLAND** (J. H. Wallick, mgr.): New York city Nov. 28-Dec. 3.
- DEWEY'S RECEPTION** (Robert Mills, mgr.): Paterson, N. J., Nov. 28-Dec. 2, Reading, Pa., 3-5.
- DONNELLY STOCK** (New York city Aug. 27-indefinite.
- DOWNING, ROBERT** (John B. Shaw, mgr.): Kansas City, Mo., Nov. 27-Dec. 4.
- DREW, JOHN** (New York city Sept. 28-Dec. 24.
- DURKIN, JAMES** (London, Can., Dec. 12.
- ELDON COMEDIANS** (Gas City, Ind., Nov. 28-Dec. 3.
- ELROY STOCK** (Groversville, N. Y., Nov. 28-Dec. 3, Glens Falls 5-10, N. Adams, Mass., 12-17.
- EMPIRE STOCK** (Frohman): Boston, Mass., Nov. 21-Dec. 3.
- FABIO ROMANI** (Aiden Benedict, mgr.): Cripple Creek, Colo., Nov. 28, Victor 29, Pueblo 30-Dec. 1, Colorado Springs 2, 3, Denver 5-10, St. Lake City, U. S., 12-17.
- FAUST** (Porter J. White: Richard Lambert, mgr.): Knickerbocker, Ind., Nov. 28, Greenfield 29, Connersville 30, Eaton, O., Dec. 1, Winchester, Ind., 2, Dunkirk 3, Hartford City 5, Montpelier 6, Decatur 7, Wabash 8, Auburn 9, Garrett 10, Bryan, O., 12, Hicksville 13, Paulding 14, Napoleon 15, Delphos 16, Bluffton 17.
- FERRIS COMEDIANS** (Dick Ferris, mgr.): Sioux Falls, S. Dak., Nov. 21-Dec. 3, Sioux City, Ia., 5-10.
- FINNIGAN'S BALL** (Rochester, N. Y., Nov. 28-30, Syracuse Dec. 1-3, Troy 5-7, Albany 8-10.
- FINNIGAN'S 400** (Wabash, Ind., Nov. 28, Marion 29, Logansport 30, La Fayette Dec. 1, Springfield, Ill., 2, Pana 3, Clinton 5.
- FINKE, MRS.** (Charles E. Power, mgr.): Dayton, O., Nov. 28, Indianapolis, Ind., 29, 30, Terre Haute Dec. 1, Louisville, Ky., 2, 3.
- "402"** (Stuart, mgr.): Dodge City, Kan., Nov. 28, Trinidad, Colo., 29, Pueblo 30, Cripple Creek Dec. 2, Leadville 3, Salt Lake City, U. S., 6, Ogden 7, Pocatello, Id., 8, Green River, Wyo., 9, Rock Springs 10, Laramie 12, Cheyenne 13, Denver, Col., 18-24.
- FOR HER SAKE** (Sam C. Miller, mgr.): Union City, Pa., Nov. 28, Franklin 29, Connaut, O., 30, Ashtabula Dec. 1, Lorain 2, Warren 3, Salem 5, Akron 6, Mansfield 7, Marion 8, Tiffin 10.
- FRENCH THEATRE** (R. E. French): Kaslo, B. C., Nov. 28-30, Denver Dec. 1-3, Trail 5-7, Rossland 12-17.
- FULLER, ETHEL** (Bellville, Ont., Dec. 5-10, Brantford 12-17.
- GARRY OWEN** (L. H. Frost, mgr.): Mountsville, W. Va., Nov. 28, Martin's Ferry, O., 30, Zanesville Dec. 1-3.
- GAY RHEA** (Topeka, Kan., Nov. 28, 30.
- GETTYSBURG** (H. P. Acker, mgr.): New York city Nov. 28-Dec. 3.
- GIBNEY-HOEFFER** (No. 1: Jack Hoeffer, mgr.): Salem, O., Nov. 28-Dec. 3, E. Liverpool 5-10, Steubenville 12-17.
- GIBNEY-HOEFFER** (No. 2: Jack Hoeffer, mgr.): Mankato, Minn., Nov. 21-indefinite.
- GILLETTE, WM.** (San Francisco, Cal., Nov. 21-Dec. 3.
- GILLHOOLEY'S RECEPTION** (Walter J. McDonald, mgr.): Windom, Minn., Nov. 28, Mankato 29, St. Peter 30, Waseca Dec. 1, Owatonna 2, Faribault 3, Northfield 4, Stillwater 6, Red Wing 7, Wabasha 8, La Crosse, Wis., 9, 10, Sparta 12, Victoria 13, Baraboo 14, Jefferson 15, Beloit 16, Racine 17.
- GOODWIN, NAT.** (Pittsburg, Pa., Nov. 28-Dec. 3.
- GORDON, EVELYN** (W. G. Collinge, mgr.): Memphis, Tenn., Nov. 28-Dec. 3, Jackson 5-10.
- GORMAN BROS.** (Mr. Beane from Boston): Waltham, Mass., Nov. 28, Woonsocket, R. I., 29, Nashua, N. H., 30, Rockland, Me., Dec. 2, Lewiston 3.
- GRAHAM, EARLE** (Western: C. H. Roskam, mgr.): Sedalia, Mo., Nov. 21-28.
- GRIFITH, JOHN** (Louisville, Ky., Nov. 28-30.
- HADLEY-BARON** (Fairfield, Mo., Nov. 28-30.
- HARRIGAN, EDWARD** and **BOB FITZSIMMONS**: Brooklyn, N. Y., Nov. 28-Dec. 3.
- HARVINGTON AND SEWELL** (Newton, Ill., Nov. 28-30, Flora Dec. 1-3).
- HAVE YOU SEEN SMITH?** (St. Louis, Mo., Nov. 28-Dec. 3, Chicago, Ill., 5-10.
- HERNDON, AGNES** (Harry E. Mittenenthal, mgr.): Wheeling, W. Va., Nov. 28-Dec. 3, Canton, O., 5-10, Toledo 11-17.
- HILLMAN, MAUD** (Winthrop G. Snelling, mgr.): Newburgh, N. Y., Nov. 28-Dec. 3, Trenton, N. J., 5-10, Wilmington, Del., 12-17.
- HIMMELEIN'S IDEALS** (John A. Himmelein, mgr.): Shenandoah, Pa., Nov. 28-Dec. 3, Pottsville 5-10.
- HOGAN'S ALLEY** (Gilmore and Leonard: Eugene Wellington, mgr.): Utica, N. Y., Nov. 28, Little Falls 29, Schenectady 30, Poughkeepsie Dec. 1, Sing Sing 2, Yonkers 3, Philadelphia, Pa., 5-17.
- HOGAN'S ALLEY** (Western: Gilmore and Leonard: Delich and Hennessy, mgrs.): Fresno, Cal., Nov. 28, Modesto 29, Stockton 30, Oakland Dec. 1, 2, Sacramento 3, Woodland 5, Marysville 6, Chico 7, Roseburg, Ore., 9, Salem 10, Portland 12-14, Vancouver, B. C., 15, Astoria, Ore., 16, Olympia, Wash., 17.
- HOLDEN COMEDY** (Bloomington, Ill., Nov. 28-Dec. 3, Decatur 5-10.
- HOYT COMEDY** (Boonville, Mo., Nov. 28-Dec. 3.
- HUNY HARTS** (W. E. Nankeville, mgr.): Falls City, Neb., Nov. 28, Lincoln 29, Sioux City, Ia., 30, In Old Kentucky: Philadelphia, Pa., Nov. 28-Dec. 3.
- IRWIN, MAY** (New York city Nov. 7-indefinite.
- JACK AND THE BEANSTALK** (Buffalo, N. Y., Nov. 28-Dec. 3.
- JAMES-KIDDER-WARDE** (Wagonhals and Kemper, mgrs.): McCormick, Miss., Nov. 28, Greenville Dec. 2, Jackson, Tenn., 3, Memphis 5-7, Louisville, Ky., 8-10.
- JONES, MARTIN'S SECRET** (John D. Calder, mgr.): Buffalo, N. Y., Nov. 28-Dec. 3, Rochester 5-7, Syracuse 8-10.
- JOLLY PATRIFINDERS** (Rentfrow: Bowling Green, Ky., Nov. 28-Dec. 3, Memphis, Tenn., 5-10.
- KELCEY-SHANNON** (Samuel F. Kingston, mgr.): Duluth, Minn., Nov. 28, W. Superior, Wis., 29, Eau Claire 30, La Crosse Dec. 1, Madison 2, Rockford, Ill., 3, Janesville 3, Elgin 4, So. Bend, Ind., 7, Grand Rapids, Mich., 8, E. Saginaw 9, Bay City 10, KELLEY, DANIEL A., 2, Summers, mgr.): Chicago, Ill., Nov. 27-Dec. 3, Galesburg 8-10, Peoria 11-17, Chicago 18-24.
- KENNEDY PLAYERS** (P. R. Loveland, mgr.): Red Bank, N. J., Nov. 28-Dec. 3, Hudson, N. Y., 5-10, Albany 12-17.
- KENNEDY, J. WALTER** (Freeland, Pa., Dec. 3, March Chunk 5, Hazleton 6.
- KING, CHARLES** (Bridgetown, Fla., Nov. 28-Dec. 3, Key West 4-10.
- KING DRAMATIC** (N. Appell, mgr.): Altoona, Pa., Nov. 28-Dec. 3, Cumberland, Md., 5-12.
- KLINT-HARRIS** (Sol Brauning, mgr.): Pensacola, Fla., Nov. 28-Dec. 3, Birmingham, Ala., 5-12.
- KNOBS OF TENNESSEE** (Urbana, O., Nov. 28, Bellefontaine 2, Lima 3.
- LEONARD BROTHERS** (J. F. Arnold, mgr.): Wilmington, Del., Nov. 28-Dec. 3.
- LILIPUTIANS, THE** (Baltimore, Md., Nov. 28-Dec. 3, Washington, D. C., 5-10.
- LOST IN NEW YORK** (Rochester, N. Y., Nov. 28-30.
- LOST IN SIBERIA** (Jersey City, N. J., Nov. 28-Dec. 3, New York city 5-10.
- LYCEUM STOCK** (Frohman): New York city Nov. 21-indefinite.
- MACAULEY AND PATTON** (Marietta, O., Nov. 28-Dec. 3, Conneville, Pa., 5-10.
- MCDOWELL, MELBOURNE** (Ben Stern, mgr.): Washington, D. C., Nov. 28-Dec. 3.
- MCFADDEN'S ROW OF FLATS** (Gus Hill, mgr.): Kansas City, Mo., Nov. 28-Dec. 3.
- MCSORLEY'S TWINS** (W. B. McCallum, prop.): A. H. Westfall, mgr.: Chicago, Ill., Nov. 27-Dec. 17.
- MACK, ANDREW** (Charles H. Greene, mgr.): Lynn, Mass., Nov. 28, Lowell 29, Lawrence Dec. 1.
- MASS KEEPER COMEDY** (Ravenna, O., Dec. 1-3.
- MATHEWS AND BULGER** (Dunne and Ryley, props.): Wichita, Kan., Nov. 30, Topeka Dec. 1.
- MAXWELL STOCK** (Hartford City, Ind., Nov. 28-Dec. 3.
- MELNOTTE, HENRY** (Alleghany, N. Y., Nov. 30, Greenville, Pa., Dec. 1, 2, Sharon 3, Toledo, O., 4-7, Gallon 8, Kent 9, Cuyahoga Falls 10, Ada 12, Delphos 13.
- MILS IDEAL STOCK** (Frank Lee Miles, mgr.): Chelsea, Mass., Nov. 28-Dec. 3, Gloucester 5-10, Taunton 12-17.
- MILLER, HENRY** (Grand Rapids, Mich., Nov. 28, 29, Kalamazoo 30, Saginaw Dec. 2.
- MISS FRANCIS OF YALE** (Brenton Thorpe, mgr.): Moberly, Mo., Nov. 28, Carrollton 29, Chillicothe 30.
- MODJESKA** (Binghamton, N. Y., Nov. 28, Elmira 29, Wilkes-Barre, Pa., 30, Washington, D. C., Dec. 5-10.
- MONROE TO BURN** (Owatonna, Minn., Nov. 28, Faribault 29, Rochester 30, La Crosse, Wis., Dec. 1, Winona 2, Red Wing 3.
- MONROE, GEO.** (Toronto, Can., Nov. 28-Dec. 3.
- MORRISON, LEWIS** (Atlanta, Ga., Nov. 28, 29, Athens 30).
- MULDON'S PICNIC** (Yank Newell: Frank A. Small, mgr.): Princeton, Ill., Nov. 28, Lewistown 29, Beardstown 30, Macomb Dec. 1, Bushnell 2, Canton 3.
- MURPHY, JOSEPH** (Charles W. Daniels, mgr.): Chicago, Ill., Nov. 21-Dec. 3.
- MURPHY, TIM** (The Carpetbagger): Cedar Rapids, Ia., Nov. 29.
- MURRAY AND MACK** (Finnegan's Ball: Joe W. Spear, mgr.): Tucson, Ariz., Nov. 28, El Paso, Tex., 29-30, Silver City, N. M., Dec. 1, Denning 2, Albuquerque 3, Trinidad, Colo., 5, Pueblo 6, Salida 7, Grand Junction 8, Aspen 9, Leadville 10.
- MURRAY COMEDY** (Richmond, Ind., Nov. 28-30.
- MYERS-LEYBOURNE** (Will H. Myers, mgr.): James-town, N. Y., Nov. 28-Dec. 3, Olean 5-10, Bradford, Pa., 12-17.
- MY FRIEND FROM INDIA** (Harry R. Earle, mgr.): Knoxville, Tenn., Nov. 28, Chattanooga 29, Atlanta, Ga., 30.
- MY FRIEND FROM INDIA** (Walter Perkins): Cedar Falls, Ia., Nov. 28, Independence 29, Decorah Dec. 1, Albert Lea, Minn., 2, Red Wing 5, St. Cloud 6, Little Falls 7, Stillwater 8, Duluth 9, W. Superior, Wis., 10, Ashland 12, Rhineclauder 13, Oshkosh 14, Sheboygan 16, Fond du Lac 17, Racine 18.
- MY SWEETHEART** (Pawtucket, R. I., Nov. 28-30, Woonsocket Dec. 1-3, Portland, Me., 5-7, Clinton, Mass., 8, Westfield 9, 10.
- MYRIE AND HA-DER** (Joe G. Glasgow, mgr.): Charlotte, N. C., Nov. 28-Dec. 3.
- NATURAL GAS** (Birmingham, Ala., Nov. 30.
- NEILL STOCK** (Cincinnati, O., Sept. 25-indefinite.
- NELSON, HAROLD** (Joseph Roberts, mgr.): Winnipeg, Man., Oct. 24-indefinite.
- NETHERSOLE, OLGA** (Philadelphia, Pa., Nov. 28-Dec. 10.
- NEW ENGLAND STOCK** (Dave H. Woods, mgr.): Bradford, Pa., Nov. 28-Dec. 3, Corning, N. Y., 5-10, Elmira 12-17.
- NEXT DOOR** (Royer Bros.: J. H. Arthur, mgr.): Lebanon, Pa., 28, Harrisburg 29, 30, Hagerstown, Md., Dec. 1, Cumberland 2, Mt. Pleasant, Pa., 3, Greensburg 5, Altoona 6, Tyrone 7, B. J. J. 8, Lock Haven 9, Renova 10, Emporium 12, Warren 13.
- NUGENT STOCK** (Reading, Pa., Nov. 28-Dec. 3.
- ON HOLIGAN'S WEDDING** (Waterloo, Ia., Nov. 28, Webster City 29, Ft. Dodge 30.
- OLCOTT, CHAUNCEY** (Jersey City, N. J., Nov. 28-30, Buffalo, N. Y., Dec. 5-10.
- ON AND OFF** (New York city Oct. 17-indefinite.
- ON LAND AND SEA** (Washington, D. C., Nov. 28-Dec. 3.
- ON THE WABASH** (Edward C. White, mgr.): Brooklyn, N. Y., Nov. 28-Dec. 3.
- O'NEILL, JAMES** (Pittsburg, Pa., Nov. 28-Dec. 3.
- OSMAN PLAYERS** (Swanton, O., Nov. 28-30, Monroe, Mich., Dec. 1-3.
- OTT, JOSE** (New Orleans, La., Nov. 28-Dec. 3.
- OTT, JOSE** (Waterbury, Conn., Nov. 28-30, Meriden Dec. 1.
- PARKER-HOUGHTON STOCK** (Martin Parker, mgr.): Auburn, N. Y., Nov. 28-Dec. 3.
- PECK'S BAD BOY** (Hoboken, N. J., Nov. 28-30, Elmira, N. Y., Dec. 1-3.
- PERUCHI-BELDEN** (Winston, N. C., Nov. 28-Dec. 3, Danville, Va., 5-10.
- PITMAN, SAM** (Charles A. Taylor, mgr.): Troy, N. Y., Nov. 28-Dec. 3, Albany 5-10, Yonkers 12-17.
- POTTS, JACK** (Macon, Mo., Nov. 28-Dec. 3, La Plata 5-7, Marceline 8-10.
- PUD'D'HEAD WILSON** (Edw. F. Mayo: Anacosta, Mont., Nov. 28, Helena 29, Great Falls 30, Missoula Dec. 1, Spokane, Wash., 2, 3, Olympia 6, Tacoma 7, Seattle 8-10, Port Townsend 12, Victoria, B. C., 13, Nanaimo 14, Vancouver 15, New Whatcom, Wash., 16, Everett 17.
- PUNAM, KATIE** (Selma, Ala., Nov. 28, Montgomery 29, Pensacola, Fla., 30.
- RAYMOND, SADIE** (Sweet Springs, Mo., Nov. 29, Sedalia 30, California Dec. 2, Jefferson City 3, Belleville, Ill., 5, 6, Du Quoin 8, Mt. Carmel 9, Vincennes, Ind., 10, Sullivan 12, Robinson, Ill., 13, Terre Haute, Ind., 15, Charlestown, Ill., 16, Mattoon 17, Pana 19.
- THE LATE MR. EARLY** (Sharp and Platt): Toledo, O., Nov. 28-30, Chicago, Ill., Dec. 1.
- THE LOST PARADISE** (Harrison J. Wolfe, mgr.): Stevens Point, Wis., Nov. 28, Ashland 24, Duluth, Minn., 30, W. Superior, Wis., Dec. 1, Stillwater, Minn., 2, Mankato 3, Mason City, Ia., 5, Marshalltown 6, Cedar Rapids 7, Ottumwa 8, Des Moines 9, 10, Ft. Dodge 12, Waterloo 13, Oskaloosa 14, Iowa City 15, Ft. Madison 17.
- THE MAINE AVEENED** (Hamilton Harris, mgr.): Watertown, N. Y., Dec. 5, Fulton 6, Lyons 7.
- THE MAN FROM MEXICO** (White Collier: Topeka, Kan., Nov. 28, Joseph, Mo., Nov. 29, Lincoln, Neb., 30, Omaha Dec. 1-3, Denver, Colo., 5-10.
- THE MISSOURI GIRL** (Odessa, Mo., Nov. 28, Sweet Springs 29, Sedalia 30, California Dec. 2, Jefferson City 3, Belleville, Ill., 5, 6, Du Quoin 8, Mt. Carmel 9, Vincennes, Ind., 10, Sullivan 12, Robinson, Ill., 13, Terre Haute, Ind., 15, Charlestown, Ill., 16, Mattoon 17, Pana 19.
- THE NANCY HANKE** (Plainfield, N. J., Nov. 29.
- THE OLD HOMESTEAD** (Thompson and Kilpatrick, mgrs.): Elizabeth, N. J., Nov. 28, Trenton 29, Easton, Pa., 30, Allentown Dec. 1, Lancaster 2, Pottsville 3, Lebanon 5, Carlisle 6, Harrisburg 7, Wilkes-Barre 8, Scranton 9, Binghamton, N. Y., 10.
- THE PAY TRAIN** (Halford and Allen, props.): Chicago, Ill., Nov. 27-Dec. 3, Peru 4, Creston, Ia., 9, Council Bluffs 10.
- THE PRISONER OF ZENDA** (Dan'l Frohman, mgr.): Saginaw, Mich., Nov. 28, Bay City 29, Port Huron 30.
- THE PULSE OF GREATER NEW YORK** (Forrest and Lusk, mgrs.): Cedar Rapids, Ia., Nov. 28, Marengo 29, Belle Plaine 30, Vinton Dec. 1, Anamosa 2, Menomonie 3, Manchester 5, Independence 6, Waterloo 7, Charles City 8, Mason City 9.
- THE REAL WIDOW BROWN** (Eastern: A. Q. Scammon, mgr.): Athol, Mass., Nov. 28, Shelburne Falls 29, Amherst 30, Holyoke Dec. 1, Westfield 2, Stafford Springs, Conn., 3, Palmer, Mass., 5, Spencer 6, Waltham 7, Lowell 8-10, Peabody 12, Chelsea 13, Exeter, N. H., 14, Nashua 15, Concord 16, Portsmouth 17.
- THE REAL WIDOW BROWN** (Western: A. Q. Scammon, mgr.): Parsons, Kan., Nov. 28, Ft. Scott 29.
- THE RED, WHITE AND BLUE** (New York city Nov. 28-Dec. 3.
- THE SIGNAL OF LIBERTY** (Jossey and Marvin, props.): Denver, Col., Dec. 5-10.
- THE SIGN OF THE CROSS** (Sanger and Frohman, mgrs.): Providence, R. I., Nov. 28-Dec. 3.
- THE SLEEPING CITY** (A. Q. Scammon, mgr.): Providence, R. I., Nov. 28-Dec. 3.
- THE SPAN OF LIFE** (San Francisco, Cal., Oct. 25-indefinite.
- THE STRANGE ADVENTURES OF MISS BROWN** (Paris, Tex., Nov. 28, Greenville 29, Tyler 30, Marshall Dec. 11.
- THE SUNSHINE OF PARADISE ALLEY** (Geo. W. Ryer, mgr.): Wheeling, W. Va., Nov. 28, Steubenville, O., 29, New Philadelphia 30, Newark Dec. 1, Mansfield 2, Lima 3, Ft. Wayne, Ind., 5, Marion 6, Kokomo 7, Muncie 8, Anderson 9, Frankfort 10, Logansport 12, La Fayette 13, Crawfordsville 14, Danville, Ill., 15, Paris 16.
- THE TARTAN TOWN WIDOW** (Wallingford, Conn., Nov. 28, Palmer, Mass., 29, Ware 30, Gardner Dec. 1, Holyoke 3, N. Adams 5.
- THE TREE OF KNOWLEDGE** (Daniel Frohman, mgr.): Philadelphia, Pa., Nov. 21-Dec. 3.
- THE TURTLE** (New York city Sept. 24-indefinite.
- THE VICTORIAN CROSS** (Hugh Eltinger, mgr.): Ottawa, Ont., Nov. 28-30, Toronto Dec. 5.
- THE VILLAGE POSTMASTER** (New York city Nov. 21-indefinite.
- THE WHEEL OF FORTUNE** (J. H. Phillips, mgr.): Auburn, N. Y., Nov. 28, Geneva 29, Canandaigua 30, Rochester Dec. 1-3, Erie, Pa., 5, Bradford 6, Warren 7, Jamestown, N. Y., 8, Titusville, Pa., 9, New Philadelphia 10.
- THE WHITE SLAVE** (Robb Campbell, mgr.): Chicago, Ill., Nov. 14 Dec. 4, Peoria 4-10.
- THE WORLD AGAINST HER** (Agnes Wallace Villal: Seymour 3, Danialson 4, Panama 7, Webster, Mass., 8, Rockville, Conn., 9, Wallingford 30, Boston, Dec. 12-17.
- THURSTON COMEDY** (Nebraska City, Neb., Nov. 28-30.



# WRIGHT HUNTINGTON AND FLORIDA KINGSLEY

Having withdrawn from the Dearborn Stock Co., will be open to Single or Joint engagements after Dec. 3d.

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Address, till Dec. 3d, Tremont House, Chicago; after that, 131 W. 40th St., N. Y.

TOOLE, J. E.: Oneonta, N. Y., Nov. 28-30, Albany Dec. 1-3, Montreal, Can., 5-11, Ottawa 13-15.

TUNNER STOCK: Toledo, O.—indefinite.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Hamilton, Can., Nov. 28, St. Thomas 29, London 30, Grand Rapids, Mich., Dec. 1-3.

TWO MARRIED MEN: Seattle, Wash., Nov. 27-Dec. 3.

UNCLE JOSH SPRUCEBY (Dave B. Lewis, prop.; J. M. Stout, mgr.): Pawnee City, Neb., Dec. 1, Horton, Kan., 2, Atchison 3, Leavenworth 5.

UNCLE JOSH SPRUCEBY (Dave B. Lewis, prop.; J. F. Murray, mgr.): Iowa Falls, Ia., Dec. 1, Eagle Grove 2, Humboldt 3, Estherville 5, Algona 6.

UNCLE TOM'S CABIN (Al. W. Martin, mgr.): Shamokin, Pa., Nov. 28, Lewisburg 29, Danville 30, Decatur Dec. 1, Mattoon 2, Evansville, Ind., 3, Henderson, Ky., 5, Owensboro 6, New Albany, Ind., 7, Shelbyville, Ky., 8.

UNCLE TOM'S CABIN (Stetson, Western): Canton, Ill., Nov. 28, Lincoln 29, Springfield 30, Decatur Dec. 1, Mattoon 2, Evansville, Ind., 3, Henderson, Ky., 5, Owensboro 6, New Albany, Ind., 7, Shelbyville, Ky., 8.

UNDER THE DOME (Lincoln J. Carter, prop.; Frederic Kimball, mgr.): Sacramento, Cal., Nov. 28-30, Santa Cruz Dec. 1, San José 2, Stockton 3, Madera 4, Fresno 5, Tulare 7, Bakersfield 8, Ventura 9, Santa Barbara 10, Los Angeles 12-17.

UNDER THE DOME (Eastern; Martin Golden, mgr.): Syracuse, N. Y., Nov. 28-30, Herkimer Dec. 1, Schenectady 2, Kingston 3, Paterson, N. J., 5-7, Hoboken 8-10, New York city 12-17.

UNDER THE RED ROBE (Julius Cahn, mgr.): Louisville, Ky., Nov. 28-Dec. 30.

VANCE COMEDY (Elmer E. Vance, mgr.): York, Pa., Nov. 28-Dec. 3, Chester 5-10, Morristown 12-17.

VAN DYKE-EATON: Owensboro, Ky., Nov. 29-Dec. 5, Memphis, Tenn., 6-Jan. 1.

VOLLAIN STOCK: Berlin, N. H., Nov. 28-Dec. 3.

WAINWRIGHT MAHIE: Plainfield, N. J., Dec. 2.

WAITE COMEDY (Wm. A. Haas, mgr.): New London, Conn., Nov. 28-Dec. 3, Norwich 5-10, Haverhill, Mass., 12-14.

WAITE STOCK (Harry Yeager, mgr.): Wilmington, Del., Nov. 28-Dec. 3, Allentown, Pa., 5-10, Reading 12-17.

WALTERS, JULE: St. Cloud, Minn., Nov. 29; Wapeton, N. Dak., Dec. 1, Jamestown 2, Glendive, Mont., 3, Billings 4, Livingston 7, Bozeman 8, Great Falls 9, Marysville 10, Butte 11-17.

WARD AND YOKES (E. D. Stair, mgr.): Cincinnati, O., Nov. 27-Dec. 3, Detroit, Mich., 5-10.

WARNER COMEDY (Ben R. Warner, mgr. and prop.): Aurora, Neb., Nov. 28-Dec. 3, Nebraska City 5-10.

WARREN COMEDY: Pine Bluff, Ark., Nov. 28-Dec. 3.

WAY DOWN EAST: Brooklyn, N. Y., Nov. 28-Dec. 3.

WEBSTER STOCK: Williamstown, Pa., Nov. 28-Dec. 3.

WEIDMANN COMEDIANS: Waco, Tex., Nov. 28-Dec. 4, Belton 5-10, Mexia 12-17.

WHAT HAPPENED TO JONES (Broadhurst Bros. props.; Len B. Shaw, mgr.): Elmira, N. Y., Nov. 28, Milton, Pa., 29, Carbondale 30, Wilkes-Barre Dec. 1, Scranton 2, Mahanoy City 5, Ashland 6.

WHAT HAPPENED TO JONES: New Orleans, La., Nov. 27-Dec. 3, Columbus, Ga., 5, Macon 6, Americus 7, Savannah 8, Charlotte, N. C., 9, Augusta, Ga., 10.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Boston, Mass., Nov. 28-Dec. 3, Jersey City, N. J., 5-10.

WHERE IS BENSON: Quebec, Can., Nov. 28-30, Ottawa Dec. 1-3, Toronto 5-10.

WHO IS WHO: Columbus, O., Dec. 1-3.

WHY SMITH LEFT HOME: Cleveland, O., Nov. 28-Dec. 3, Detroit, Mich., 5-7.

WHYTAL, MR. AND MRS. RUSS: Rochester, N. Y., Nov. 28-30, Geneva Dec. 1, Auburn 2, Corning 3, Binghamton 4, Ithaca 5, Rome 7, Utica 8, Herkimer 9, Amsterdam 10, Schenectady 12, Saratoga 13, Troy 14, Albany 15, Poughkeepsie 17.

WILLIAMS COMEDY: Henderson, Ky., Nov. 28-Dec. 3.

WILSON, FREDERICK H. (M. R. Williams, mgr.): Conneaut, O., Nov. 28-Dec. 3.

WOODFORD AND POPE COMEDIANS (John Woodford, mgr.): Albany, Ga., Nov. 28-30, Dawson Dec. 2, 3, Eufaula, Ala., 4, 5.

WOODWARD THEATRE: Minneapolis, Minn., Nov. 28-Dec. 3.

WORLD, GARNELLA AND MACK (Town Topics): Philadelphia, Pa., Nov. 28-Dec. 4.

YANKEE DOODLE DANDY (Lederer and McLellan, mgrs.): Philadelphia, Pa., Nov. 13-Dec. 3.

YON YONSON (Thall and Kennedy, mgrs.): Bozeman, Mont., Nov. 28, Great Falls 29, Helena 30, Butte Dec. 1-3, Anaconda 4, Missoula 5, Wallace 6, Spokane, Wash., 7, 8.

ZELLE DAVENPORT STOCK: Conneaut, O., Nov. 21—

indefinite.

## OPERA AND EXTRAVAGANZA.

ANDREWS OPERA (George Andrews, mgr.): Huntington, W. Va., Nov. 28, 29, Mt. Sterling, Ky., 30, Paris Dec. 1, Danville 2, Lexington 3.

BLACK PATTI'S TROUBADOURS (Voelkel and Nolan, mgrs.): Louisville, Ky., Nov. 28-Dec. 3, Chicago, Ill., 5-17.

BOSTONIANS: Cleveland, O., Nov. 28-Dec. 3.

BOSTON LYRIC OPERA: Greenville, O., Nov. 28, Piqua 29, Springfield 30-Dec. 1, Chillicothe 2, 3, Circleville 5, Lancaster 6, Marion 7, Galion 8, Newark 9, 10.

CASTLE SQUARE OPERA: New York city Sept. 25—

indefinite.

DARKEST AMERICA (Hunt and Afro-American minstrels): Cortland, N. Y., Nov. 28, Ithaca 29, Auburn 30, Oneida Dec. 1, Rome 2, Schenectady 3.

DE ANGELIS, JEFFERSON: New York city Nov. 14—

Dec. 10.

EL CAPITAN (Harley and Rheinstrom, mgrs.): Detroit, Mich., Nov. 27-Dec. 3, Fostoria, O., 5, Ft. Wayne, Ind., 6, Springfield, O., 7, Dayton 8, Richmond, Ind., 9, Anderson 10.

ELLIS GRAND OPERA: Philadelphia, Pa., Nov. 30—

indefinite.

FOX, DELLA: St. Louis, Mo., Nov. 27-Dec. 3, Detroit, Mich., 8-10.

GAYEST MANHATTAN: San Francisco, Cal., Nov. 28-Dec. 10.

GRAU OPERA (Frank Sanger, mgr.): New York city 29—

indefinite.

GRAU OPERA (Julius Grau, mgr.): Visalia, Cal., Dec. 5-7, Hanford 8-10, Fresno 12-17.

HOPPER, DE WOLFE: Newark, N. J., Nov. 28-Dec. 3.

Harlem, N. Y., 5-10, Poughkeepsie 12, Newburgh 13, Elizabeth, N. J., 14, Trenton 15, Orange 16, Easton, Pa., 17.

HOTEL TOPSY TURVY (Edward E. Rice): Boston, Mass., Nov. 28—

indefinite.

HOTEL TOPSY TURVY (Evans and Mann): New York city Oct. 3—

indefinite.

INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—

indefinite.

KANE OPERA (Kane and McCaskey, mgrs.): Lansford, Pa., Nov. 28, Mahanoy City 29, Shamokin Dec. 1, Lewisburg 2, Danville 3, Nanticoke 5, Carbondale 6, Pittston 7.

NEW ENGLAND OPERA (Milton Aborn, mgr.): Scranton, Pa., Nov. 28-Dec. 3.

NIELSEN, ALICE: Baltimore, Md., Nov. 28-Dec. 3, Albany, N. Y., 5, Syracuse 7, S. Rochester 9, 10.

ROBINSON COMIC OPERA: Monticello, N. B., Nov. 28-Dec. 3, Charlottetown, P. E. Isl., 5-10.

ROYAL ITALIAN OPERA (E. C. Behenna, mgr.): Saginaw, Mich., Dec. 1, Port Huron 2, Owasco 3, Flint 5, Bay City 6, Saginaw 7, S. Bend, Ind., 9, La Porte 10.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 4—

indefinite.

SUPPERA (Hanson): Baltimore, Md., Nov. 28-Dec. 3.

THE BRIDE ELECT (Klaw and Erlanger, mgrs.): Chicago, Ill., Nov. 21-30.

THE FRENCH MAID: Portland, Me., Nov. 28-29.

THE GRISHA (W. D. Truss and Co., mgrs.): Boston, Mass., Nov. 28-Dec. 3, Providence, R. I., 5-10, Newark, N. J., 12-17.

THE GIRL FROM PARIS (E. E. Rice, mgr.): Nashua, N. H., Nov. 28, Clinton, Mass., 29, Waltham 30.

THE TELEPHONE GIRL: Evansville, Ind., Nov. 28, Nashville, Tenn., 29, 30, Memphis Dec. 1-3.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Middletown, Conn., Nov. 28-Dec. 3, New Britain 5-10, Easton, Pa., 12-17.

WILBUR OPERA: Savannah, Ga., Nov. 28-Dec. 3, Albany 5-7, Thomasville 8-10, Jacksonville, Fla., 12-17.

WILL DESHAN OPERA: Green Bay, Wis., Nov. 28-30, Wilcox, N. J., Nov. 28-Dec. 3.

## VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Fall River, Mass., Nov. 28-30, Hartford, Conn., Dec. 1-3, Brooklyn, N. Y., 5-17.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Boston, Mass., Nov. 28-Dec. 10.

BIG DRAMATIC SENSATION: Hagerstown, Md., Dec. 5-10, Lynchburg, Va., 12-17.

BIG SENSATION (Matt J. Flynn): Columbus, O., Nov. 28-30, Dayton Dec. 1-3, Cincinnati 4-10, St. Louis, Mo., 11-17.

BLACK CHOOK (Jermon): Pittsburg, Pa., Nov. 28-Dec. 3.

BOHEMIAN BURLESQUERS: New York city Nov. 21-Dec. 3.

BON TON BURLESQUERS: Easton, Pa., Nov. 28-30, Albany, N. Y., Dec. 1-3.

BOWERY BURLESQUERS (Hurtig and Seamons): New York city Nov. 28-Dec. 4.

BROADWAY BURLESQUERS (Fields and Lewis): Philadelphia, Pa., Nov. 28-Dec. 3.

BRUNS AND NINA (F. M. Jackson, mgr.): Antwerp, N. Y., Nov. 28, 29, Edwards 30, Carthage Dec. 1-3, Louisville 5-7, Port Leyden 8-10, New Berlin 12-14.

BUTTERFLY BURLESQUERS: Grand Rapids, Mich., Nov. 27-Dec. 3, Brooklyn, N. Y., 5-10, New York city 12-14.

CITY CLUB: Boston, Mass., Nov. 28-Dec. 3.

CITY SPORTS (Sheridan): Fall River, Mass., Dec. 1-3.

CON-CURERS (Weber and Fields): Newark, N. J., Nov. 28-Dec. 3.

DAINTY DUCHESS: Brooklyn, N. Y., Nov. 21-Dec. 3.

EUROPEAN SENSATION BURLESQUERS: St. Louis, Mo., Nov. 27-Dec. 4.

FRENCH FOLLY (Ed F. Rush, prop.; Ben Pfbaum, mgr.): Easton, Pa., Nov. 28-30.

GAY MASQUERADERS (Gus Hill, mgr.): Louisville, Ky., Nov. 28-Dec. 3, Chicago, Ill., 5-10, Cleveland, O., 12-17.

GAY MORNING GLORIES (Sam A. Scribner, mgr.): Cincinnati, O., Nov. 28-Dec. 3, Louisville, Ky., 5-10, Grand Rapids, Mich., 12-17.

HAIR, JOSEPH: New York city Nov. 21-Dec. 3.

HIGH ROLLERS: Montreal, Can., Nov. 28-Dec. 3.

HOPKINS' TRANS-OCEANICS (Robert Fulgura, mgr.): Philadelphia, Pa., Nov. 28-Dec. 3.

HOWARD, MAY: Philadelphia, Pa., Nov. 28-Dec. 3.

HYDE COMEDIANS: Chicago, Ill., Nov. 14-Dec. 3.

IRWIN BROTHERS: Baltimore, Md., Nov. 28-Dec. 3.

LITTLE LAMBS: New York city Nov. 28-Dec. 3.

LONDON BELLES (Rose Sybell): Detroit, Mich., Nov. 28-Dec. 3, Albany, N. Y., 5-10, Boston, Mass., 12-17.

LONDON GAITY GIRLS: Bryan, Tex., Nov. 29, Navasota 30, Galveston Dec. 1, Houston 2, Victoria 3.

MERRY MAIDEN BURLESQUE (Jacobs and Lowry): Indianapolis, Ind., Nov. 28-Dec. 3, St. Louis, Mo., 4-10, Chicago, Ill., 11-14.

MOULIN ROUGE: Brooklyn, N. Y., Nov. 28-Dec. 10.

NEW YORK STARS (Gus Hill): Brooklyn, N. Y., Dec. 5-10, Montreal, Can., 12-17.

NIGHT OWLS (Fred Rider, mgr.): Brooklyn, N. Y., Nov. 28-Dec. 10.

OCOTROONS (Isbham): Manchester, N. H., Nov. 28-30.

PARISIAN WIDOWS (Weber): Cleveland, O., Nov. 28-Dec. 3, Chicago, Ill., 5-10.

POUSSE CAPE: Buffalo, N. Y., Nov. 28-Dec. 3.

REISS, NAT: Nashville, Tenn., Nov. 28-Dec. 3.

REEVES, AL: Brooklyn, N. Y., Nov. 28-Dec. 3.

REILLY AND WOOD'S (Frank D. Bryan, mgr.): Washington, D. C., Nov. 28-Dec. 3, New York city 5-10.

ROYAL BURLESQUERS (Clark Bros.): Paterson, N. J., Nov. 28-Dec. 3.

SPORTY WIDOWS: Albany, N. Y., Nov. 28-30.

SULLIVAN, JOHN L.: Bay City, Mich., Nov. 28, Saginaw 29, Flint 30, Adrian Dec. 1, Elkhart, Ind., 2, Marion 3.

TAMMANY TIGERS: Buffalo, N. Y., Nov. 28-Dec. 3.

THE GLAD HAND: Jersey City, N. J., Nov. 28-Dec. 3.

WASHINGTON, D. C., Nov. 28-Dec. 3.

VANITY FAIR (Gus Hill, mgr.): Philadelphia, Pa., Nov. 28-Dec. 3.

VENETIAN BURLESQUERS: New York city Nov. 28-Dec. 3.

WILLET AND THORNE FARCEURS: Albany, N. Y., Nov. 28-Dec. 3, New York city 5-10.

WILLIAMS' OWN (Joe O. Zieff, mgr.): Brooklyn, N. Y., Nov. 28-Dec. 3, Philadelphia, Pa., 5-10, Providence, R. I., 12-17.

WOOD, HAZEL, Scott Raymond: Port Jervis, N. Y., Nov. 28-Dec. 3, Elmira 5-10, Rome 12-17.

ZERO (J. T. Kees, mgr.): Brooklyn, N. Y., Nov. 28-Dec. 3.

## MINSTRELS.

BARLOW BROS.: Columbus, Ala., Nov. 29, Salem, Dec. 2.

CALIFORNIA MINSTRELS: Putnam, Conn., Nov. 29, Williamstown 30, Rockville Dec. 1, Bristol 2, New Britain 3.

FIELD'S, AL. G.: Sherman, Tex., Nov. 28, Paris 29, Texarkana, Ark., 30, Ft. Smith Dec. 1, Springfield, Mo., 2, Carthage 3, Joplin 4, Ft. Smith, Kan., 5, Topeka 6, Atchison 7, St. Joseph, Mo., 8, Sedalia 9, E. St. Louis 10.

FIELDS AND HANSON: Newbrook, Ga., Nov. 30, Griffin Dec. 1, Rathensville 2, Cordele 9.

GORTON'S: Oakland, Cal., Dec. 5-11.

HAVEHLY'S: Washington, D. C., Nov. 28-Dec. 3.

HENRY, H.: Pocatello, Id., Nov. 29, Boise City 30, Legrand, Ore., Dec. 3.

IMPERIAL: Cordele, Ga., Dec. 13.

KALFIELD AND CARROLL: Gibson City, Ill., Nov. 29, Marv Dec. 1, Arthur 2, Sullivan 3.

PHINHOSE AND DOCKSTADER (J. R. Docker, mgr.): Port Huron, Mich., Nov. 28, London, Ont., 29, Hamilton 30, Toronto Dec. 1-3, Montreal 5-7, Ottawa 8, Richards, Piquette, Musco and Holland's.

ROCKFORD, VA. NOV. 28, PETERSBURG 29, RICHMOND 30, DANVILLE Dec. 1.

SCOTT, OLIVER: Huntsville, Ala., Nov. 30, Decatur Dec. 1, Pulaski, Tenn., 2, Columbia 3, Nashville 5-7.

WASHBURN'S (I. M. Wall, mgr.): Coatesville, Pa., Nov. 28, West Chester 29, Norristown 30, Dec. 1, Philadelphia, N. J., 5.

WEST'S, WILLIAM H. (D. W. Truss, mgr.): Memphis, Tenn., Nov. 30.

WHITNEY, JAMES H.: Turner's Falls, Mass., Nov. 29.

## MISCELLANEOUS.

AMERICAN MYSTIFIERS (Max Betol, mgr.): Jefferson, Tex., Nov. 28, Atlanta 29, Clarksville Dec. 1, 2, Paris 6, 7, Cooper 8, 9, Commerce 10, 12.

NO OFFERS  
DESIRED FOR  
14 PERFORMANCES  
A WEEK.

## MAYME GEHRUE

At Liberty for Farce Comedy or Vaudeville.

Late Dancing Feature Weber & Fields Pousse Cafe Co.

Indianapolis Journal, Oct. 11.—Mayme Gehrue, the graceful exponent of rag-time dancing, danced to the tunes of popular Coon songs, in such a manner as to elicit the most enthusiastic applause, and was recalled until forced to retire from sheer exhaustion.

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THIRD SUCCESSFUL SEASON.

## HARLEY MERRY'S

BIG SCENIC PRODUCTION,

## CUBA'S VOW

now playing to enormous business through New England—(See card from Manager's Grand Opera House, New Haven)

NEW HAVEN, CONN., Nov. 25th, 1898.  
(6000) paid admissions at our house on Thanksgiving day—also tested the capacity of the theatre on Friday matinee. The standing room sign was put out before two o'clock. The advance sale for the balance of the engagement is enormous.

DR. C. S. BREED.

EUGENE P. McKENNA.

There is ONE SUCCESSFUL CUBAN PLAY; it is

CUBA'S VOW.



## TELEGRAPHIC NEWS

## CHICAGO.

Prosperity in Prairie Land—Attractions and Doings Where Hall Reigns.  
(Special to The Mirror.)

CHICAGO, Nov. 28.

Last Thursday was one of the greatest days the Chicago theatrical managers have enjoyed in many years. It was a Thanksgiving Day that broke the record. Every house in town turned people away afternoon and evening. Kobi and Castle's three vaudeville houses—the Haymarket, Olympic, and Chicago Opera House—played to the wonderful total of 16,070 people on the day. At the Haymarket the 15-cent balcony had been raised to 20 cents last Sunday, and the 5-cent difference increased the receipts \$140 on Thanksgiving Day. Frank Daniels played to \$2,857 on the day at the Grand Opera House, reaching over \$1,850 at night. Nat Goodwin played to the capacity of Power's new theatre; Shenandoah turned people away at both McVicker performances; and every theatre in the city gave many thanks. It was a corking day all around and it helped to make a great big week everywhere.

Chicago is to have another stock theatre. Next Saturday night, the Great Northern's curtain will fall on its vaudeville career, and Managers Salisbury and Tate will put in a stock company of the first class, with standard plays of merit.

The November dinner of the Forty Club takes place at the Grand Pacific Hotel to-morrow night, and among the club guests will be Otis Skinner, Wilton Lackaye, Maurice Barrymore, Frank Daniels, Charles William Thomas, and Joseph Jefferson, Jr., Kirke La Shelle, Verner Clarges, Joseph J. Buckley, Charles H. Drew, George Kiddle, Albert Hart, and Wright Huntington.

Nat Goodwin closed a remarkably successful engagement of four weeks at Power's New Theatre last Saturday, and to-night the Jefferson Comedy Company opened in The Rivals, with William Jefferson as Bob Acres and with Skinner, Lackaye, Clarges, Ffolliott Paget, Elsie Leslie, and Joseph Jefferson, Jr., in the cast. The latter half of the week we shall see Tom Jefferson as Rip Van Winkle.

At the Grand Opera House last week Frank Daniels did wonderfully well in The Idol's Eye. This is his second and last week, and he will be followed next Monday by Richard Mansfield in Cyrano de Bergerac. Mail orders for seats are already on file.

I heard Hall Caine, the distinguished Manxman, talk before the Twentieth Century Club the other night on "The Novel and the Drama." He calls The Second Mrs. Tanqueray a "beautiful play." Of course, I met Mr. Freiberger there, and I asked him if he did not think that Mr. Caine "made up" like Shakespeare, whereupon he replied: "Hall Caine's look alike to me." This is another evidence of the fact that Mr. Freiberger is what is legally known as "a diversion tending to the breach of the peace." He also called my attention to Mr. Caine's eccentricity, saying that although he wrote The Christian, he stopped while here at the Palmer House.

Shenandoah has been breaking the record at McVicker's, playing to the capacity of the house at every performance. This is its third and last week, and it will be followed next Sunday by Howard Gould in The Prisoner of Zenda.

This is the farewell week of The Bride Elect, and it will be followed next Sunday by Dan Daly and the Belle of New York at the Columbia.

Dr. Bill is being given by the stock company at the Dearborn this week. It is Wright Huntington's last week as leading man, and he is to be succeeded by Emmett Corrigan. Mr. and Mrs. Huntington (Florida Kingsley) may go to New York next week to prepare for a new comedy to be produced about Jan. 15.

Moths is the play which the stock company up at Hopkins is giving this week.

Joseph Murphy finishes up the round of the town this week, going from the Lincoln to the Academy of Music to follow Harrigan and Fitzsimmons. He is succeeded at the Lincoln by Jack Sheppard.

A Trip to Coontown is the bill this week at the Alhambra; Bobby Gaylor in McSorley's Twins follows The White Slave up at the Adelphi, while over at the Bijou The Pay Train is the attraction.

Last evening Henry Lee gave a creditable production of Cyrano de Bergerac at the remodeled Gaiety Theatre. Ethel Montrose played Roxane on account of the illness of Victory Bateman.

There appears to be nothing for Mr. Corbett to do now but to star under the management of Davis and Keogh in The Finish of Mr. Fresh.

Gran's season of grand opera came to a close last Friday night, after three weeks, with Nordica in The Huguenots. It was a very successful engagement artistically but not financially. The Thomas concert will be resumed Dec. 8, at the Auditorium.

Next week Black Patti's Troubadours will be at the Alhambra, and Have You Seen Smith will have its first Chicago production at the Adelphi.

Henry Miller in The Master will follow the Jefferson Comedy Company at Power's New Theatre next week.

I have from "Punch" Wheeler a Chinese paper with two articles marked. He writes: "Bert Davis, the circus press agent, sends you the enclosed Chinese paper. You had to read it upside down, and the circus cut sideways. He says it contains also the Hong Kong delinquent tax list."

The White Slave is over at the Court Theatre this week, and After Seven Years is at the Star. I have the illustrated prospectus of the California State Exposition and the frontispiece is a speaking likeness of our old friend, Colonel Charles Porter De Garmo Gray. You can't beat him. He invites me out but does not enclose transportation.

Tony Denier, Jr., the well-known pantomimist, has nearly recovered from the serious operation he underwent some weeks ago.

At the beginning of the year, Ed Macoy sent me several of Lincoln J. Carter's date books, and I have been using them as a memoranda in the police court. At the end of the year I shall mail one of them to Mr. Carter for a plot. On one page alone I have burglary, arson, disorderly conduct, assault and mayhem. I honestly believe that Brother Carter could employ it successfully as the scenario of a new melodrama.

Joseph J. Buckley, representing Andrew Mack, the Jefferson Boys, Joseph Jefferson, Otis Skinner, and Joseph J. Buckley, arrived in town last Tuesday. And the next day it snowed.

"BIP" HALL.

## PHILADELPHIA.

The Grand Opera Season—Changes at the Park—Olga Nethersole—The Stock Companies.  
(Special to The Mirror.)

PHILADELPHIA, Nov. 28.

The list of attractions for this week is the best of the season. The opening of the grand opera season gives society a chance to appear in all its glory, and the indications are for brilliant and prosperous returns.

Grand opera at the Academy of Music, under the direction of Charles A. Ellis, will be inaugurated Nov. 29 for a season of fourteen nights and six matinees, opening with Madame Melba in Romeo et Juliette, followed Dec. 5 with Tannhäuser; 7, La Traviata; 8, Carmen; 10, Faust. The entire company of artists have already been announced in The Mirror. Great attention has been given to the scenic effects and to the training of the large chorus, which promises a perfect ensemble. The advance sale of boxes and seats for the entire season already assures large financial results.

The stock company of the Park Theatre, headed by Eugenia Blais and William Bramwell, after an heroic but futile struggle, ended its season Nov. 26, and will likely go on the road as an organization. The management of the Park Theatre has been placed in the hands of Paul Furman, the

former press agent of the theatre. He has secured for this week Joseph J. Dowling and Myra Davis in Tom Edison, the Electrician, prices remaining as before, 25 to 75 cents. It is the intention of the management to play only combinations of known reputation, preferring to close at times rather than let in inferior companies.

E. H. Sothorn with Virginia Harned opened to-night at the Broad Street Theatre for a two weeks' stay. The first presentation of his new drama, The King's Mistress, will be given next week, and A Colonial Girl, produced here earlier in the season under the title of A Shilling's Worth, is the attraction for this week. It has been rechristened and revised and the third act rewritten, but it is not a valuable addition to his repertoire. Virginia Harned closes this week as a member of the company and will star in her successful play, The Adventures of Lady Ursula.

Rupert of Hentzau, with James K. Hackett as a star, is in its second and last week at the Chestnut Street Theatre. Since the initial performance it has been considerably condensed, but remains an ordinary drama. The entire local press have slated the dramatization and the supporting company. The play fails to maintain the standard of The Prisoner of Zenda and can never hope to enjoy its prosperity. For the coming week the first production in this city of A Day and a Night, headed by Otis Harlan.

Olga Nethersole and her London company opened to-night at the Chestnut Street Opera House for a two weeks' engagement, and was honored by the most brilliant and refined audience of the season. Her rendition of Frou-Frou was an artistic triumph, and the many tokens and high appreciation of her talent showered upon her were well deserved. She appears in repertoire this week, closing with The Termagant. Stuart Robson follows Dec. 12.

On account of the great success of the Southwell English Opera company at the Grand Opera House in El Capitan it has been retained for this, a second week. William Wolf, Edith Mason, Lillian Swain, Arthur Woolley, and Thomas H. Parnes are worthy of special mention. The Isle of Champagne is in rehearsal for week of Dec. 5. The following operas have been secured for presentation this season: Princess Bonnie, Ermeline, The Lion Tamer, Miss Heiylott, Queen's Mate, Mask Ball, Little Duke, Indiana.

Hopkins' Trans-Oceanic Star Specialty company, under the management of Robert Fulgura, opened to-night for one week at the Auditorium to a packed house, every act being encored. Kara, the juggler, created a sensation. Carol and Herbert in a crochetic comedy, The Narrows, Folk and Kollins, Ford and Francis, Roy and Clark, Nestor and Bennett, and Charlotte Fay, a charming soubrette, complete the attractions. Dec. 5 and for the four weeks following Francis Wilson will appear here in his latest success, The Little Corporal. During this engagement, Mrs. Fiske's, and Madame Modjeska's the prices will be \$1.50 for orchestra and other seats in proportion.

The Girard Avenue Theatre Stock company is giving a beautiful rendition of Edward E. Kilder's play, One Error, formerly used by Cora Tanager in her starring tours. It has been well received. For coming week William Crane's success, The Senator.

With new and beautiful scenery the stock organization at Forepaugh's Theatre are giving Sweet Lavender, the leading roles by Carrie Radcliffe and George Lennox winning much applause. Dec. 5. The Stowaway.

In Old Kentucky, a standard and welcome attraction, is at the National Theatre this week, opening to big business. It is rendered by a first-class company, headed by the bright and pleasing Lulu Tabor. Gilmore and Leonard in their great play and money maker, Hogan's Alley, follow week of Dec. 5.

Yankee Doodle Dandy is in its third and last week at the Walnut Street Theatre. The White Heather, with Rose Coghlan, comes Dec. 5 for a three weeks' stay.

The Standard Theatre Stock Dramatic company, with vaudeville between the acts, has caught the popular fancy and continues to do a large business.

Town Topics, with the comedy trio, World, Garnella and Mack, are at the People's Theatre. Tempest Tossed follows Dec. 5.

Dumont's Minstrels continue with unchanged programme at the Eleventh Street Opera House to large patronage.

Sousa and his band will be at the Academy of Music Dec. 2 and 3. The soloists are Emil Kenecke, cornetist; Dorothy Hoyle, violinist, and Maud Rees Davies, soprano.

Theatrical Mechanics' Association, Philadelphia Lodge No. 3, have excellent prospects for their annual benefit, to take place afternoon of Dec. 2 at the Chestnut Street Theatre. The volunteers were announced in last issue of The Mirror.

Manager Bogie, one of the most successful theatrical managers in America, remembered all his employees as well as all the dramatic editors of the various papers by a handsome turkey on Thanksgiving Day as a "Token of Kind Esteem."

S. FERNBERGER.

## BOSTON.

Because She Loved Him So Postponed—The Tremont Closed—Delayed Companies.  
(Special to The Mirror.)

BOSTON, Nov. 28.

The storm has played havoc with theatrical companies here. De Wolf Hopper and Anna Held and their companies were stalled here to-day, and other embarrassments are noted below.

Because She Loved Him So, which was announced for production at the Boston Museum to-night, was postponed until to-morrow evening on account of the sudden illness of Edwin Arden. The company includes J. E. Dodson, Arnold Daly, William Smith, Charles R. Gilbert, W. J. Constantine, Charles Eldridge, Roy Fairchild, and Ida Conquest. Kate Meek, Leonora Braham, Margaret Fleiding, Margaret Mayo, Edythe Skerrett, and Bijou Fernandez.

At the Park to-night Boston saw Hotel Topsy hurrying for the first time. Henry Dixey plays Lebeau, the clown; Alice Atherton is the Flora, and other parts are taken by David Lythgoe, Augustus Bruno, Charles Burres, William Burrows, Marie Hilton, Frances Burkhart, Ursula Gurnett, Douglas Flint, Christie Carlisle, Chris Bruno, Rose Flores, Lillian Avery, and May Hamilton.

The Gelsa was to have opened at the Tremont this evening, but the company arrived late, owing to the storm, with their scenery and costumes fast in the snow, and the performance was abandoned. The company includes Minnie Ashley as Mollie Seamore, Helen Royton as O Mimosa San, Alexia Bassian as the French maid Juliette, Leonard Walker as Lieutenant Fairfax, W. H. Trednick as the Marquis Imari, and Charles Danay as the tea house keeper, Wun Hi.

In response to requests, the Castle Square management revived Blue Jeans for this week, and a happy audience witnessed this amusing play.

The municipal concert at Music Hall last night was for the benefit of the Carney Hospital. The Conquerors continue at the Hollis Street for another week, the production of Phroso having been postponed.

Master and Man is the thrilling offering this week at the Bowdoin Square. Hallett Thompson plays Jack Walton, E. L. Snader is the Humpty Logan, Edwin R. Philip is the Jim Burleigh, and Carl Fey is the Mark Kent. Fanny McIntyre is cast for Hester Thornburg, Mamie Gilroy is the Letty Lightfoot, and Florence Hale the Kesiah Honeywood.

Eddie C. Bald made his Boston debut to-night as an actor in A Twig of Laurel. His wheezing friends rallied in force to greet him and applauded his acting. The supporting company includes Lansing Rowan, Nat D. Jones, J. Lester Wallace, Edith Fassett, Alice Irving, Reta O'Neill, W. F. Canfield, and Lawrence Mertens.

Among the newcomers at Keith's this week are Hilda Thomas, assisted by Frank Barry; Falk and Semons in their musical specialty; Joseph L. Royce, mimic and impersonator; Lydia Dreams, ventriloquist; Lew Hawkins, black-face monologist; Joe O'Nare, the boy mezzo-soprano,

and Dan and Beale Kelly in a comedy sketch. Charles W. Bowser is the headliner. He is supported by George T. Welch, Lillian Billings, Leona Luke, and Root Sutherland, and presents A Domestic Cyclone. In the biograph new military pictures are shown.

Yankee Doodle Dandy will open at the Boston next Monday night.

A Midnight Marriage will follow The Gelsa at the Tremont.

Isbam's A Tenderloin Con is at the Howard. Melbourne MacDowell and Blanche Walsh come to the Tremont on Dec. 12.

When London Sleeps is the attraction at the Columbia.

Bryant and Watson's Australian Beauties are at the Grand. Joe Oppenheimer's Miss New York, Jr., is at the Palace. T. E. Misco's The City Club is at the Lyceum this evening, but it gave no performance this afternoon, being delayed in reaching the city.

JAY BENTON.

## WASHINGTON.

The Grand Opera House Sold at Auction—Plays of the Week—Gossip.  
(Special to The Mirror.)

WASHINGTON, Nov. 28.

The Grand Opera House property was sold at auction Nov. 22 to Edward M. Gates, manager of the Opera House, Watertown, N. Y., for \$106,000. The purchaser is said to represent interests with which O. G. Staples, the principal bondholder of the securities issued by the Washington Light Infantry Corps, the builders of the property, is identified. The property originally cost \$190,000, and the sale was to secure the payment of mortgage bonds of two issues, the first of \$110,000 and the second of \$40,000.

Sol Smith Russell in his new play, Hon. John Grigsby, commenced his annual engagement at the New National Theatre to-night to a crowded house. The engagement promises to be extremely large, the advance sale by general demand having been opened a day earlier than usual. Mr. Klein's new play fits the comedian like a glove. His excellent support includes Florence Rockwell, Ethel Winthrop, Lila Converse, Fanny Addison Pitt, William Farnum, James Lackaye, William Cullington, Alfred Hudson, Jacques Martin, and William Sampson. The Wednesday matinee will be a generous offering on the part of Mr. Russell for the benefit of a local charity, the Garfield Memorial Hospital. Modjeska will follow.

Melbourne MacDowell and Blanche Walsh in La Tosca opened at the Lafayette Square to a good audience. The play was presented admirably. Miss Walsh gave a strongly marked portrayal of the title-role. Mr. MacDowell's Scarpa was of great strength and power. The supporting company was admirable. Antony and Cleopatra and Fedora will be given during the week. Royal Italian Grand Opera next.

Haverly's Minstrels opened extremely well at the Columbia Theatre, presenting a most enjoyable entertainment. Billy Rice, Arthur Deeming, John Blackford, Master Martin and Bogart and O'Brien lead the comedians. The Nichols Sisters in their clever black-faced specialty scored a phenomenal success. The first part setting was of a patriotic nature, showing the deck of the battle ship Oregon, and the finale was the well-rendered burlesque, The Princess of Madagascar. The Lilliputians will follow. On Land and Sea claimed the attention of a large audience at the Academy of Music. The play is replete with sensations. It is in the hands of a capable company. The Rays in A Hot Old Time next week.

Alice Nielsen was the guest of Mrs. McKinley at the White House, where she met the President and members of the Cabinet and their wives. Miss Nielsen had the distinction of being shown through the private apartments. At the request of the mistress of the White House Miss Nielsen sang "Annie Laurie" and "Way Down Upon the Suwanee River." On Thanksgiving night Mrs. McKinley and a large party occupied boxes to witness The Fortune Teller. Miss Nielsen received a beautiful bouquet of choice flowers from the White House conservatory, with Mrs. McKinley's compliments.

The Washington Elks will hold their public memorial services next Sunday afternoon at the Columbia Theatre. Addresses will be delivered by Hon. Marion De Vries, of California; Rev. A. S. Fiske, Rev. Alexander Specht, and others. An elaborate musical programme has been arranged under the direction of Professor Chris Arth, Jr. The Academy of Music orchestra and Rosini Circle will render the instrumental music, and prominent soloists the vocal numbers.

It is probable that Fanny Rice will produce her new play, A Newspaper Story, written for her by Channing Pollock, early in February. Miss Rice will have a thoroughly different from anything she has done before.

Leonora Von Stosch, the violinist, will make a special appearance here next Wednesday night, to assist in the concert given by Mr. and Mrs. Ernest Lent at the Universalist Church.

T. Arthur Smith, Treasurer of the New National Theatre, has patented a new process for covering framed photographs without glass. The plan is an excellent one and should make money. Mounted on all kinds of colored fabrics, treated with the preparation, the surface of the pictures and mounting can be washed and kept new from season to season. It also saves breakage and weight. Mr. Smith has established a gallery and has already filled orders for several companies appearing here this season.

Charles C. H. Skerrett, formerly of the Duff Opera Company, has returned from a year's absence in London, where he went as an expert to introduce and instruct on the linotype machine. He goes abroad again shortly to visit Edinburgh and Glasgow on like mission.

Sousa's Band will give a concert Thursday afternoon at the Lafayette Square. The soloists will be Maudie Rees Davies and Dorothy Hoyle.

The Passion Play lecture and motion pictures continue for another week at the Grand Opera House.

JOHN T. WARD.

## ST. LOUIS.

The Little Host—The Stock Companies—Gossip.  
(Special to The Mirror.)

ST. LOUIS, Nov. 28.

Della Fox opened at the Century Theatre last night in her new musical comedy, The Little Host, to a big audience. Miss Fox is a St. Louis girl, and her many friends turned out in goodly numbers to see her. In The Little Host she has a part that suits her to a nicety, and she has surrounded herself with a good company and a pretty chorus. The engagement promises to be a most satisfactory one.

The picturesque novelty, The Evil Eye, opened to a fine audience at the Olympic Theatre last night. There is lots of entertainment furnished in the three acts, and the cast includes many players of ability.

Called Back was the attraction at the Imperial yesterday. Two fine audiences saw the opening performances.

The manager of the Grand Opera House, Mr. Worrell, is strengthening his company, and it will soon be as strong as any stock company in the country. Yesterday Jim the Penman was put on. Among the vaudeville artists were three Lukens Brothers, the Craig Musical Trio, Zamora, and the biograph. Two crowded audiences were in attendance.

The Columbia offers a bill this week that is hard to beat. Several very strong features are included in it. Among them are Diana Leonidas, Drawee, Clayto and Clarice, Emily Sella, and Fritz Young, and other strong cards. Two large audiences saw the opening performances yesterday.

Havlin's has for its attraction this week a new play, Have You Seen Smith? Two crowded audiences attended yesterday, and they were well satisfied with the offering of Manager Gern.

The European Sensation Burlesquers, with Nini Diva as the headliner, opened at the Standard Theatre yesterday.

The roster of The Derby Winner company,

which opened at Alton, Ill., Thanksgiving Day, is as follows: E. G. Welch, proprietor and manager; Charles Dustin, business-manager; Dave Nelson, advance agent; Charles Leach, second advance; Eddie McGuire, J. W. Nelson, Den Wilkes, Charles Colson, George Byron, Jack Gilman, Allen Carraway, Blanch Boyer, Kittle Francis, Kate Dyer, Edna Walsh, Florence Allen, Gwynne Cushman, and a pickaninny band of fourteen pieces.

James Colville, late of the support of Fanny Davenport, has joined the Imperial Stock company. He will probably make his first appearance next Sunday in Cyrano de Bergerac.

Catherine Campbell, of the Grand Opera House Stock company, made quite a hit last week in the part of Mrs. Hillary in The Senator.

Algernon Tassia has joined the forces of the Grand Opera House Stock company.

Ben Tutbill has been in the city the past week on private business.

Estelle Sprague, the clever soubrette of the Grand Opera House Stock company, has been doing some excellent work. As Josie last week in The Senator she was particularly clever.

Charles F. Salisbury, associate manager of the Columbia, was in the city yesterday, having come down from Chicago, where he is managing the Great Northern.

Mr. Pomeroy, press representative of Salisbury's Stock company, Milwaukee, has taken Steve Martin's place as press representative of the Columbia.

W. C. HOWLAND.

## CINCINNATI.

What the Theatres Offer—Musical and Amateur Attractions—Notes.  
(Special to The Mirror.)

CINCINNATI, Nov. 28.

Mrs. Fiske completed at the Pike Saturday night a week of dramatic triumph. She appeared in no less than five distinct characterizations, each one of which was a perfect painting of a picture, with the colors put on with an artist's hand and eye. She was accorded adequate and sympathetic support by a fine company, chief of whom were Frederic De Belleville, John Craig, and John Jack. The business done was in excess of that of last year.

The Belle of New York was the attraction at the Grand to-night, where it was given by a company including Dan Daly, Edward Tyler, William Cameron, Helen Lord, Catherine Linyard, and Queenie Vassar. The musical numbers were encored several times. The underline is Roland Reed.

Ward and Vokes in The Governors are at the Walnut this week and will play to crowded houses at every performance. The play is about the same as last year. In the company are Margaret Daly Vokes, Johnny Page, Louise Kerlin, and others.

During the latter part of Mrs. Fiske's engagement at the Pike last week the Neil Stock company played in Dayton. It returned to the Pike yesterday and gave The Fatal Card for both matinee and evening. The same bill will be continued during the week.

Chattanooga is the current attraction at Heuck's. It is a military melodrama, and is acted with all the fervor required. The usual large audience was in attendance.

The Brady Stock company at the Star this week has Brother for Brother. The company is sustaining its reputation for faithful work. Helen Weber deserves special mention for her work with the Brady company. She has grown steadily in popular esteem and never fails to acquit herself most creditably in whatever role she is called upon to assume.

To-night at the Odeon Hall Caine gave his entertainment entitled "Home, Sweet Home."

The Cincinnati Symphony Orchestra began its fifth annual season with concerts at the Music Hall Friday and Saturday. Frank Van der Stucken continues as director.

The Cincinnati School for Expression Dramatic Club, under the direction of Miss Mannheimer, gave a very successful rendition of comedy at the Avonvale Athletic Club Saturday evening. The play, given were Which is Which and Second Floor, Spoonendyke. Although only amateurs, the participants did excellent work and made reputations for themselves.

WILLIAM SAMPSON.

## BALTIMORE.

The Ironmaster by the Stock Company—Alice Nielsen at the Academy—Other Bills.  
(Special to The Mirror.)

BALTIMORE, Nov. 28.

The eighth annual engagement of the Lilliputians began at Ford's Grand Opera House this evening. They presented the Golden Horseshoe. The company is large and well rehearsed and is led by those gifted little comedians, Frans Ebert, Adolf Zink, Selma Goerna, Bertie Zager, Herman Ring, Max Walter, Toni Meister, Edna Han, and Ebert and Helena Lindner. Haverly's Minstrels will follow.

This is request week at the Lyceum Theatre, and as a result of the vote taken expressive of the desire of the patrons The Ironmaster has been revived. This interesting play was one of the strongest and best presentations of the stock company last season. As Claire, Jennie Kennard does some of her very best work. She is perfectly natural, womanly and sympathetic. Joseph Gratton made a very acceptable Philippe D'Erblay, while John Flood was perfectly at home in the role of the Duc de Bligny. The other members of the company have congenial roles, the result being an even and extremely satisfactory performance. Manager Albough has again demonstrated his liberality in the way he has staged the play. It is appropriately done, even though it did cost something to do it.

Alice Nielsen and her opera company opened in The Fortune Teller at the Academy of Music this evening. The company is an excellent one, including, besides the star, Eugene Cowles, Richard Golden, Joseph Herbert, Joseph Cawthorn, Frank Rushworth, Paul Nicholson, W. F. Rochester, Marguerite Sylva, Jennie Hawley. Sol Smith Russell will follow.

Hanon Brothers' Superba is the attraction at the Holiday Street Theatre. The spectacle is as bright as of yore and includes many new features. In Old Kentucky will follow.

Mrs. Fiske will present Tess of the D'Urbervilles next week at the Lyceum Theatre. The advance sale promises to be very large.

The Lyceum Stock company will take to the road next week, playing in Norfolk and Richmond.

The Rays are at Kernan's Auditorium Music Hall this week in A Hot Old Time. The farce has many new features. Next week, Hopkins' Trans-Oceanics.

HAROLD RUTLEDGE.

## CUBA'S VOW'S BUSINESS.

Harley Merry's big scenic production of Cuba's Vow has apparently caught the fancy of New England theatregoers, as reports from that section show big business everywhere. At New Haven last week at the Friday matinee the Grand Opera House, which seats over three thousand, was crowded to the doors. The business for the engagement was the largest in the history of the house. Few Cuban plays have been fitted with such an elaborate scenic outfit, which was supplied by Harley Merry's studio.

## THE LUCKY 13.

Arthur C. Alston, the owner and manager of Tennessee's Pardon, declares that thirteen is the luckiest combination of figures that can well be got together. He has believed in this for a number of years, and since his recent engagement at the Grand Opera House, Kansas City, he is firmer than ever in his conviction that thirteen is the most fortunate of all numbers. The company consisted of thirteen people, the date of opening was Nov. 13, it was the beginning of the thirteenth week of the company's tour and the receipts for the opening were \$1,513.



## CORONA RICCARDO.

The title-page of this issue bears a striking portrait of Corona Riccardo, who is leading lady of Robert B. Mantell's company this season. Miss Riccardo is of Italian parentage. She was born in Naples, received her education in France and this country, and she speaks English without a trace of foreign accent.

Four years ago Miss Riccardo made her first public appearance at an Empire Theatre matinee under the auspices of the late Nelson Wheatcroft, with whom she had studied for the stage. She played the part of a Mexican girl, and played it so powerfully and picturesquely that the leading New York critics predicted a brilliant future for the young debutante.

It was not long after this that Miss Riccardo visited London, secured an engagement in Wilson Barrett's company, and made a highly successful appearance as Berenice in *The Sign of the Cross*, a role that she acted later in this country. A year ago she was about to undertake a tour with a company of her own when illness overtook her and she was compelled to abandon the project and seek health in California. Completely restored, Miss Riccardo returned East this Autumn and accepted an offer to play the principal parts with Mr. Mantell.

In *Monbars and A Secret Warrant* she has won hearty commendation from the press, and during Mr. Mantell's recent Boston engagement, when she acted Juliet for the first time, her performance attracted widespread attention. One of the writers said: "A genuinely sensational impersonation is being made by Corona Riccardo. Magnetism, if not positive genius, she has, together with a training unusually fine for these days, and splendid beauty." Another critic wrote: "She speaks the lines in a most natural manner, and her voice is wondrously tender and of an exquisite quality. Not once does she appear stilted or conventional. It has often been said that no woman could play the part of Juliet till she was past the age to look it. Miss Riccardo proves the fallacy of this hackneyed statement."

## SAID TO THE MIRROR.

GEORGE H. BRENNAN: "Inasmuch as various rumors have been afloat regarding a separation between Thomas E. Shea and myself, I wish to make an authoritative statement. Our three years' contract will terminate at the end of this season, and by mutual consent will not be renewed. The relations between us have been of a most profitable and pleasant character. I entertain the highest regard for Mr. Shea, as a man and an actor, and I wish him every possible success."

CHARLES E. FISHER: "I have had the pleasure of playing to the largest house that EVER witnessed Shore Acres, and also to the largest audience before which I have appeared during my thirty-three years in the profession. This was at the Boston Theatre, the gallery of which was all reserved during the Shore Acres engagement for the first time in the history of the house."

H. S. TAYLOR: "I saw a production of *Gay Mr. Gray*, a comedy from the French, by W. A. Whitecar, at Bristol, Conn., on Thanksgiving Day, and I think it a valuable piece of theatrical production."

JOSEPH D. CLIFTON: "Kindly say that I never saw William T. Burke nor his production of *Road to Wealth*, as he claims. If Mr. Burke can prove prior right to the cycle race effect, I will withdraw with pleasure."

ADOLPH BERNARD: "The records of the Actors' Fund show fewer cases of destitution at the present time than for several years heretofore. The number of players dying in poverty seems to be less this season than the average."

FRANK TANNEHILL, JR.: "The Nancy Hanks is in the eighteenth week of its third successful season. We opened in Halifax on Aug. 1 and have kept on merrily ever since. I still head the company, which includes Harry Beresford, Frank Caldwell, and Albert Elias of last season's company. Carlotta is playing Pearl, Marie Jansen's old part, with great success. We are now on the way South, filling return dates. I am hard at work on a new comedy called *The Key of Seven*, which I expect to produce next season."

TRAVERS VALE: "I received more than two hundred replies to my advertisement in *THE MIRROR*. After the War will commence its Southern tour on Dec. 1."

W. S. BUTTERFIELD: "Blaney's A Hired Girl was booked in Hagerstown, Md., for Nov. 18, contracts having been signed about six months beforehand. When I arrived seven days in advance I found the manager had booked minstrels for Nov. 17 and minstrels for Nov. 19, one at regular prices and the other at 10, 20, 30, with a 10-cent matinee. The cheap minstrel company had billed before we had any paper out. As a consequence, I canceled our date. One of the chief reasons for poor business in nine out of ten one-night stands is the booking of too many attractions by local managers, many of whom accept attractions that they never have heard of rather than close their houses, and the only protection the traveling manager has in such cases is to cancel his dates."

"ZEFF" SCHLOSBERG: "THE MIRROR records an impending production of *The Old Veteran*, at Baltimore, by one Holdsworth. The play is my property, and was produced two years ago. I mean to take it out with a carload of scenery, after the holidays. There must be a mistake somewhere."

ADELAIDE CUSHMAN: "Kindly deny the report that I have left, or that I intend to leave, the cast of *The Village Postmaster* at the Fourteenth Street Theatre."

J. FRANK BURKE: "During our engagement at the Hyperion Theatre, New Haven, I missed two performances through illness, and I wish to take this means of thanking publicly Manager Earl Burgess and the members of the Bennett and Moulton company for their kindness and considerate attention."

EDWARD C. WHITE: "Two Little Vagrants played in Toronto on Thanksgiving Day to the largest one day's business in the history of the theatre. After a two weeks' stay in Toronto, one week with On the Wabash and the other with Two Little Vagrants, I returned to New York on Sunday."

JULIAN MAGNUS: "I start my new farcical comedy, *The Girl from Chili*, by William L. Roberts, author of *The Commodore*, shortly before Christmas. Mr. Roberts, Olive Martin, Kate Bruce, and Cecil Magnus will have prominent characters. I think it will prove as funny a play as this decade has known; certainly it reads so. The trade-mark on it will be 'the laughiest' yet!" Dan E. Lester will be my business representative."

## REFLECTIONS.

Frank J. Wiltach, business-manager of the De Wolf Hopper Opera company, has gotten out a handsome souvenir book of the Hopper company. It is filled with excellent half-tones and interesting matter about The Charlatan.

Arthur K. Deagan and Grace Gray were married on Nov. 26 in Toledo, O.

Maude Lillian Barri, of Francis Wilson's company, was ill last week with tonsillitis. Her role in *The Little Corporal* was sung excellently by Florence Clark.

John Thompson fatally shot Thomas Morrison last Sunday evening in a Bowery concert hall.

Agnes Sorma will make her American reappearance on Jan. 2 at the Irving Place Theatre in *Hero and Leander*.

Marion Wilson, lately playing the lead in *A Guilty Mother*, has been transferred to Devil's Island.

Jeannette Lowrie, of *Sporting Life*, who has been ill at her home in this city, is recovering and will rejoin the company on Wednesday.

Jacob Litt's production of *Shenandoah* is playing to enormous business on its return engagement at McVicker's Theatre, Chicago. The receipts last week, the second of the engagement, were \$10,400.

Dorrit Ashton has resigned from *The Wheel of Fortune*. Miss Ashton is making preparations to star next season in a new melodrama, *The London Detective*.

Maurice De Vries, for many years connected with Oscar Hammerstein, is now treasurer at the Third Avenue Theatre.

Fritz Morris, long with leading attractions in a business capacity, recently returned from Europe, whither he had gone on account of his health.

W. M. Hall, who has just closed a seven weeks' engagement with Walker Whiteside, has joined George Bowles as assistant advance agent for the Alice Nielsen Opera company. On Nov. 8 Mr. Hall was married to Blanche Vetter of Miss Nielsen's company, in Philadelphia.

At Vassar College, on Saturday night, a play called *In the Days of Charlemagne*; or, *My Lord Rinaldo*, was acted by the students. The drama was written by three students, the costumes and scenery were designed by a committee of seven, and every part was played by a Vassar girl. The play won the cup offered by the Philaethen Society as a prize for the best drama written this year by one of its members.

During the performance of *Hogan's Alley* in Syracuse on Friday night by the Gilmore and Leonard company, the little daughter of Mr. Gilmore was taken suddenly and seriously ill. Mr. Gilmore immediately turned his part over to Sherman Wade and went to his hotel, where, with the aid of several physicians, he soon brought the little one out of danger.

Marie Dressler was out of the cast of *Hotel Topsy Turvy* at the Herald Square Theatre last week, owing to throat trouble. Her part was played by Beatrice McKenzie.

The benefit for Marion R. Clark, the blind journalist, was held at the Broadway Theatre on Sunday night. The severe storm interfered to some extent with the attendance. The benefit was under the auspices of the Thirteen Club. Among those who appeared were Minnie Methot, James Thornton, Estelle Darling, May Collier, Monroe and Mack, Emma Brennan, Herbert Arnold, Charles G. Craig, Carrie Bridewell, Claudia Hazen White, and Elise Rithot.

Miss Strickland, of Smyth and Rice's *My Friend from India* company, was taken suddenly ill at Norfolk, Va., last Thursday. Edna Even was telegraphed for and arrived in Norfolk in time for Friday evening's performance.

The stock company of the Girard Avenue Theatre, Philadelphia, presented *Chimie Fadden* last week. As Mrs. Murphy Emma Maddern duplicated the great hit originally made in this role by Marie Bates. She received compliments galore. Perhaps the most grateful of these came from Magistrate Jermon, who wrote Miss Maddern a personal letter, in the course of which he said: "I desire to congratulate you upon such a faithful portrayal of a character such as Mrs. Murphy. It was the very acme of realism in mannerism, gestures, voice and action, and such a perfect picture of a bibulous old Irishman I have never seen, and in the course of my career I have had before me a number of very 'hard' cases."

Mrs. Fiske's tour is meeting with the greatest success. Last week she packed the Pike Opera House at every performance. The advance sale for her engagement was the largest on record locally for a dramatic attraction. This week Mrs. Fiske appears in Indianapolis and Louisville, and next week she will be at the Lyceum Theatre in Baltimore.

William H. Crane's *Worth a Million* is a box-office disappointment at the Knickerbocker Theatre. It will be withdrawn before the close of Mr. Crane's engagement and another piece substituted.

A press agent's story comes from Cincinnati to the effect that Julia Marlowe has received an offer from a group of New York capitalists "to lease for her a leading theatre and install her permanently therein for extended runs in superb revivals of Shakespearean plays."

Alice Nielsen visited Mrs. McKinley while in Washington last week and sang several ballads for her and the President.

David Heyman, known in the profession as Dave Hayman, filed a petition in bankruptcy on Nov. 23. His liabilities were stated as \$4,724 and he claimed to have no assets. The debts are for printing, loans, clothing, jewelry, lodging, carriage hire, royalties and a bicycle. The creditors include, among others, the Metropolitan Job Print, \$1,250; Edwin F. Knowles, \$300, borrowed money; Charles Frohman, \$292 for royalties, and Cissy Fitzgerald, \$300 for services.

J. J. Spies visited Baltimore last week. Margaret Rosa, of Krause and Rosa, joined the Actors' Fund of America last week.

Mrs. Frank Murphy, of Her Majesty's Theatre, Montreal, was in town last week and reported that the house has made a bigger success than she had anticipated. Francis Wilson's business being particularly large.

Wanted, good attractions for Sunday night performances at Denison Opera House, Denison, Tex. Write or wire date and terms.

## THE STOCK COMPANIES.

## News and Gossip of the Permanent Organizations in Various Cities.

At the Theatre Francaise, Montreal, last week *Institution* was played for the first time in that city. The evidence that this old comedy-drama is yet popular with the playgoing public rests in the fact that the houses were good and curtain calls many. The best work of the production was done by Thomas J. McGinnis, Harry W. Rich, and Morris McHugh. Charlotte Deane (Miss Summerville) was also clever. Others in the cast were Nellie Callahan, Lester Moore, Dora Norman, and Editha Vaughn. Messrs. Kendal Weston, L. C. O'Brien, and John McQuire. For this week *The Governor* is presented. Manager Phillips will visit New York in the near future to secure some important plays. The company is soon to give a production of *The Danites*, always popular in Montreal.

The stock company at the Girard Avenue Theatre, Philadelphia, gave *Chimie Fadden* last week to large business. The play was staged elaborately. Emma Maddern as Mrs. Murphy scored heavily. Edwin Middleton in the title-role gave a finished performance. Joseph Kilgour, Edwin Emery, and George Barbier were excellent. Valerie Bergere as Miss Fanny was charming. Misses Lovering, Penoyer, and Thatcher were excellent in their respective roles. George R. Edson gave a good character study as the German grocer. The cast also included Frank Roberts, William Hummel, Joseph Netzel, E. Lawrence, and H. Pendleton. One Error is the offering this week.

Ada Lovick played *Blanche Haye* in the production of *Ours* at the Park Theatre last week.

Virginia attracted large audiences to the East End Theatre, Pittsburgh, last week. The stock company gave a very fair performance. Walter Edwards, though not the ideal Virginia, played his part in a manly fashion and in the forum scene did fine work. Selene Johnson made a charming Virginia. The debut of several local amateurs demonstrated that Pittsburgh has some very clever talent, and for amateurs Messrs. Cooke, Woodburn, Dailey, and Bohanan played their respective roles well. The minor parts were well taken care of. Manager Bartley McCullum announces *Garmen* for this week.

Robert Ferral joined the Grand Opera House Stock company yesterday, appearing as Christian in *Cyrano de Bergerac*.

The first week's business at the Novelty Theatre in Brooklyn was most flattering to the new management, big houses being the rule at every performance. This week *Lord and Your Wife* is the bill. Edward R. Mawson will be seen as Captain Tarbox. The rest of the cast will be the same as that seen in *The Lost Paradise*. Everyone seems to have good words for the pretty house and the excellent company. Managers Rubens and Engelman have now in press and will soon issue in book form the *Novelty* *Waltzes* by H. Fulton Rubens, one of the first in the intention to issue musical compositions frequently presenting them to women patrons of the theatre. They will not be placed on sale.

Louis M. Frey's Stock company, playing at the Lyceum Theatre, Brooklyn, continue to give satisfaction. Mr. Frey recently engaged George Richards for the juveniles in place of Mr. Rushbridge. Mr. Richards has already established himself as a favorite. Rose Watson continues to play the leads and is winning fresh laurels weekly by her conscientious performances. Little Jessie West is also a favorite. The ladies of the company have organized a society called the 68 Club.

Ashley Miller and Ethel Browning were awarded a judgment for \$343.75, the full amount sued for, against Leonard Grover, manager of the Park Theatre, Brooklyn, in the Municipal Court last week.

Lisle Leigh resigned from the Salisbury Stock company, Milwaukee, on Saturday and will go to her home in Bensonhurst this week for rest. Miss Leigh has played continuously in stock work since last Spring.

John Daly Murphy will withdraw from the Salisbury Stock company Dec. 3.

In addition to his original stock company at Hopkins' Theatre, Chicago, Colonel John D. Hopkins now controls stock companies at the St. Charles Theatre, New Orleans; the Lyceum Theatre, Memphis, and the Grand Opera House, Nashville.

Ernest Lamson won high praise for his work as Captain Sam in *The Lottery of Love* with the Grand Opera House Stock company, Indianapolis, last week.

Ralph Stuart and Florence Stone, of the Cummings Stock company, severed their connection with that organization Nov. 23. Harry Glazier joined the company last week.

Wright Huntington and Florida Kingsley will sever their connection with the Dearborn Theatre Stock company, Chicago, on Dec. 3.

W. T. Harkins has left the Valentine Stock company.

The Woodward Stock company brought its long engagement at the Creighton Theatre, Omaha, to a close with the matinee of Nov. 12, and received a tremendous farewell reception. For nearly twelve months this company has produced at the Creighton, week after week, standard dramas with a degree of detail and finish seldom seen in stock companies. Manager Woodward reaped the reward of his liberality, for business was uniformly large. Of the original members of the company only Gertrude Berkely, Wilson Enos, Walter D. Greene, and Hal Davis remain, but additions and improvements have been made from time to time, until now the company in its entirety stands as a splendid organization, and works together with a harmony and an effect that testify to patience, tact and splendid ability of Mr. Enos, the stage director. Many of the company became identified with Omaha's social life. At the final performance many floral offerings were passed over the footlights to the various members of the company, while Mr. Lindon called Mr. Enos and his assistant, Mr. Long, on the stage and in a neat speech presented them in behalf of the stage hands, with gold headed canes. At the stage door a large throng congregated to shake the hands of the company and bid them good-bye, and many accompanied them to the depot, where the company left for Minneapolis. The company opened in Men and Women at the Metropolitan Opera House, Minneapolis, Nov. 13, and played to 8, E. O. all the week, receiving much praise from the local press. The company played Men and Women week of Nov. 20 at the Metropolitan Opera House, St. Paul, and then returned this week to Minneapolis for an indefinite stay, being replaced at St. Paul by a new company engaged to open. Mr. Woodward will add another theatre to his circuit the latter part of December, when the new Auditorium in Kansas City, will be completed, and operated under the same system of stock productions, with high-class vaudeville between the acts.

The second season of the Imperial Theatre Stock co., St. Louis, has been even more successful than the first, and the exceedingly liberal patronage has enabled Manager Gumpertz to give the people the best stock productions ever seen here. Minnie Seligman has become a great favorite, while Edmund D. Lyons, Malcolm Williams, Frank Loser, Hugh Ford, John Bayard, Grant Henderson, Marion Elmore, Nelette Reed, and Mattie Earle are individually and collectively deserving of much credit. This week, *Called Back*, creditably presented. Stage-Director Lyons took the part of Dr. Manuel Generi, which he created many years ago in England. Next week *Cyrano de Bergerac* will have an elaborate production. Manager Gumpertz has been lavish in his outlays for scenery. James Colville, a recent addition to the company, will take the title part. Mr. Colville does not join as "leading man," for that title is strictly tabooed at the Imperial. He will be given an equal chance with the others, for Manager Gumpertz sacrifices all distinctions in casting his people.

## OBITUARY.



EDWARD A. WIES, superintendent and general manager of the Brooklyn Academy of Music from January 1, 1891, until the beginning of this year, died of apoplexy at his residence, 38 Orange Street, in that borough, on Tuesday morning, November 22. He was born at Pictou, Nova Scotia, on September 24, 1811. His early years were spent in Boston, in which city he was for some seasons identified with the stage direction of both Pealy's National Theatre, on Merrimac Street, and the original Boston Theatre, on Franklin Street. Over half a century ago he came to Brooklyn, and accumulated a sound competency as a builder and contractor. For a long time he had control of Gothic Hall, on Adams Street, which in those days bore the same relation to local fashionable society that Sherry's on Fifth Avenue does now. When the Academy of Music was projected he became one of the successful contractors engaged in its erection. As it neared completion he was chosen by the Board of Directors to assume its control, and with the exception of a trip to Europe some years ago, and a brief respite of a month or so each Summer, he was never absent a day from his desk in the Academy's business office until his retirement in January last. During his long term of office he handled and disbursed over a million of dollars with never a word of dissatisfaction from those interested. Mr. Wies was widely known to many men of local prominence, among whom his word and judgment were taken without question and his character was held by them in high regard. His business methods were rigid and of the old-fashioned type of scrupulous exactness. While to strangers his personality might have seemed austere, to his intimates he was always genial, and he will be remembered as a most delightful raconteur. His recollections of the famous players and artists with whom he had been associated in both Boston and Brooklyn were most interesting. While mentally as efficient as ever, his physical health and of late years become much impaired, and as his doctors insisted upon an absolute rest he relinquished his office recently to Rafael Navarro. Mr. Wies, who was wonderfully young in appearance for his years, held a considerable block of Academy stock, and was as alert and interested in things of the present as those a quarter of his age. Mrs. Wies died in 1892, and their only son some years before. Two daughters survive, one a long time resident of India and the other Mrs. Simonson-Victory, of Brooklyn. The funeral services were held at his late residence on Wednesday evening, the interment being at Greenwood on Thanksgiving morning.

Harriet Howard Phelps (Hattie Howard) died on Nov. 19, at the Sisters' Hospital, Victoria, B. C., aged thirty. She was a former resident of New York and was well known on the vaudeville stage.

Dr. Emil Erb, manager of the Appleton, Wis., Opera House, died on Nov. 19 in Appleton, aged fifty-seven years. He was born in Fulda, Germany, and was educated in Munich. He came to America in 1855, but soon returned to Europe to practice for several years in Vienna. He went to Oshkosh, Wis., in 1872 and removed to Appleton in 1877, purchasing the Opera House, which he had managed until his death.

William O. Snyder, treasurer of Ellet's Opera House, El Dorado, Kan., died on Nov. 19, in that town, of apoplexy. He was forty years of age, and left a widow and two children.

Florence Harrison Dean, of the vaudeville team known as Harrison and Dean, died at Fort Hamilton, Brooklyn, N. Y., Nov. 18, and on Thanksgiving Day was buried by the Actors' Fund.

## UNDER NEW MANAGEMENT.

Hennsey Leroy, who has achieved success in *Other People's Money*, has arranged with H. H. Forsman, who will direct his tour for the rest of this season. New blood and new ideas will be infused into Mr. Leroy's tour by adding original advertising material to that already used. It is Mr. Forsman's intention to make some changes in the cast, with the idea of having one of the most perfect comedy attractions. The route will be rearranged to embrace a Pacific Coast tour. This will throw Christmas and New Year's open, as well as some later dates, as will be seen by an advertisement in *The Mirror*. Mr. Leroy has met with great success, and *Other People's Money* is an accepted hit. Mr. Forsman has engaged John H. Garrison as business manager, and will leave nothing undone to put Mr. Leroy in the front rank of comedians.

## Born.

EVARTS.—A son to Mr. and Mrs. Will H. Evarts, in Chicago, Ill., on Nov. 17.

## Married.

DEAGAN—GRAY.—Arthur K. Deagan and Grace Gray, in Toledo, O., on Nov. 26.

HARLEY—McILMOYNE.—At Denver, Col., Nov. 17, J. F. Harley and Jean McIlmoynne.

HALL—VETTER.—In Philadelphia, on Nov. 8, Blanche Vetter to W. M. Hall. Both members of the Nielsen Opera company.

WEST—SHULTZ.—At Portland, Oregon, on Nov. 14, Florence West and Otto Richard Shultz (professionally known as "Dick" Hegelman).

## Died.

COULDOCK.—Charles Walter Couldock, at New York City, on Nov. 27, of dropsy of the heart, aged 83.

DEAN.—At Fort Hamilton, Brooklyn, Nov. 18, Florence Harrison Dean.

ERB.—Dr. Emil Erb, at Appleton, Wis., on Nov. 19, aged 57 years.

PHELPS.—Harriet Howard Phelps (Hattie Howard), at Victoria, B. C., on Nov. 19.

SNYDER.—William O. Snyder, at El Dorado, Kan., on Nov. 19, of apoplexy, aged 40 years.

WIES.—Edward A. Wies, in Brooklyn, Nov. 22, aged 87.

I publish good plans for repertoire and stock companies, and amateur clubs. Send for my descriptive list. H. Roubach, 132 Nassau St., N. Y.



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents an agate line. Quarter-page, \$40; Half-page, \$75; One page, \$140.  
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NEW YORK, - - - DECEMBER 3, 1898.

Largest Dramatic Circulation in the World.

## THE ANNIVERSARY MIRROR.

The Great Special Holiday Number Will Soon Be On the Stands.

More than one hundred pages of THE MIRROR's Twentieth Anniversary and Christmas Number have been printed. The rest will be on the presses before the close of the present week.

The edition will be a week in the bindery, at least, for the putting together of a vast quantity of these mammoth publications consumes time, and each copy of the completed paper will weigh nearly two pounds.

The probabilities are that the number will be published on Saturday, Dec. 10. The exact date, together with a synopsis of the sumptuous treat in store for its readers, will be announced in THE MIRROR's next issue.

The price will be 50 cents a copy. The Anniversary-Christmas MIRROR will be for sale by every newsman and dealer in periodicals in the United States and Canada, and at the principal news depots in London, Paris, and Berlin.

Copies will be forwarded from the publication office, postage prepaid, on receipt of price.

This paragraph, characteristic of the flapping that appears in the editorial columns of the *Evening Sun* on theatrical topics, was cut from that newspaper one day last week:

A Londoner, Mr. PASSMORE EDWARDS, offered a building for an orphanage to the actors the other day, on condition that they supplied a fund for its maintenance. This they decided that they were unable to do. One ought not to be surprised, then, that "non-support" should be so often charged on the part of members of the profession.

"Non-support," in fact, is charged "on the part of" members of the theatrical profession less frequently than it is charged on the part of members of any other profession. And there is no profession in the world that has charities of its own more liberal or efficient or better administered than the theatrical profession, while there is no other profession that responds in charity to others as unselfishly and liberally as does the theatrical profession.

The twenty-first year of GILBERT and SULLIVAN's comic opera, *The Sorcerer*, has just been celebrated at the Savoy Theatre, London, and it is said that during this period the British public has paid some \$15,000,000 to witness performances of the works of these authors. The American public has also during this period paid a snug sum to enjoy GILBERT and SULLIVAN's works; but in recent seasons there has been a growth here of native production, and there are one or two American comic-opera partnerships that twenty years from now may make a showing that will parallel that noted of the English collaborators.

"BILL" ANTHONY, the sergeant who distinguished himself on the ill-fated *Maine*, was announced to make his debut last night in a patriotic melodrama in this city. It must be confessed that this was unexpected; but if "BILL" acts half as well on

the stage as he did on shipboard, he need never return to the dangers of naval service.

## STOCK COMPANIES SUCCESSFUL.

THE stock company system, which has so many friends throughout the country that it is in a flourishing condition, also has here and there an enemy; but the enemies of the system would be known if they did not openly oppose it. It requires no profound philosophy to discover the cause of their enmity. The stock system militates against certain influences in the theatre that some other things at the moment also militate against. Therefore it is to be expected that the enemies of the stock system should inveigh against it directly, indirectly, and through mediums not supposed to have ulterior motives.

Newspapers in the many cities in which stock companies are in operation generally testify to the good work and popularity of those companies. As the "roster" for this season published in THE MIRROR showed, nearly forty stock companies began operations this season, as against about half that number of companies in operation last season.

Here and there a newspaper under the influence of the interest which the stock company antagonizes—the *New York Sun* is one of these few newspapers—sneers at the work of the stock companies, magnifies any isolated misfortune to the system that may happen, and "predicts" the end of everything theatrical that does not square with the peculiar interest for which it speaks. The facts remain that the stock companies continue with a fair measure of success, and that the failures among them have thus far been fewer relatively than the failures among other amusement enterprises.

Many of the stock companies are made up of excellent actors, and they appear in a variety of modern plays. In several cases it has been declared by critics that these plays have been acted by the local companies as well as or better than they were acted by "original" companies. And as long as this is so, the public in the cities where the stock companies are located may be depended upon to sustain them.

## THE NOTABLE DEAD.

THE latest death during a period remarkable for the number of notable members of the profession who have passed away is that of CHARLES W. COULDOCK, who expired on Sunday morning. Mr. COULDOCK was the oldest actor in America—his age was eighty-three—and he had been on the stage over half a century.

This veteran of the theatre left behind a record rich in achievement and a life respected by all who knew him. By one of those accidents peculiar to the stage, his fame in the years of his maturity rested upon an impersonation hardly worthy of his powers as an actor. But theatrical history will set him down for what he was really worth. In other circumstances CHARLES W. COULDOCK might have left a deeper impression as an actor of the classic parts, for his career once promised eminence in such parts. It was his fortune to be cast in other lines, and the younger generation remembers him only for the work he performed in his later days.

Within a brief period—hardly more than a year—the American stage has also lost Mrs. JOHN DREW, THOMAS KEENE, JOSEPH PROCTOR, THOMAS WHIFFEN, JOSEPH W. SHANNON, CHARLES T. PARSONS, W. J. SCANLON, JOHN WILD, HARRY MEREDITH, CHARLOTTE THOMPSON, MARGARET MATHER, CARRIE TURNER, and others who adorned it. The deaths of these actors sum up a great public loss; but the loss to the profession is even greater, for among those who have departed were artists whose work was an education to the rising generation of players who in time must take their places.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Sept. 7 to 28, 1898.

GUESS. By Frederick Mableau and Gustave Schieler.  
CYRANO DE BERGERAC. (C. Renaud's ending of Act IV. and of play.) By C. Renaud.  
DUTCH PICKANINNIER. By Krause and Rosa.  
THE FAIR SAMARITAN. By D. H. Schuhmann.  
LEFT AT THE POST. By J. J. Morton.  
DIE ABREISE. By A. von Steigentesch, Ferdinand Graf Sporck, and Eugen D'Albert.  
DEWEY'S NAVAL BATTLE OF MANILA BAY AND THE DESTRUCTION OF THE MAINE. By Henry R. Pfeiffer.  
THE JUDGMENT OF PARIS. By Elizabeth C. Bunker.  
LEELA. By F. A. Manger.  
THE U. S. S. CHERIE THER. By T. R. Marsters and C. H. Rees.  
UPHOLSTERING A WOMAN. By H. H. Lester.  
WHAT BECAME OF PARKER. By Maurice Hageman.  
THE ANGEL OF DELIVERANCE. By E. R. Hawker.  
DE FLY. By Sue Greenleaf.  
MAMMON'S FATE. By H. Winer.  
MATRIMONY. By Arthur James Pegler.  
SPOOKS. By Albert Scott Hickman.  
THE WILL-O'-WISPS OF WER-LAND. By Albert Munson Chamberlain.

## PERSONAL.



STONEHILL.—Here is a portrait of Leonora Stonehill, a young lady of this city who prepared for the stage under the thorough and expert direction of F. F. Mackay. Miss Stonehill, who is still in her teens, made her first appearance two years ago as Romeo in the balcony scene from *Romeo and Juliet* at a special matinee in Palmer's (now Wallack's) Theatre. She met the requirements of this difficult test most happily, exhibiting talent and training of an uncommon order. She has since played with success such roles as Anne Thurston in *Our Regiment*, Mrs. Brenners in *On the Brink*, and Minnie Minturn in *My Father's Will*. She is an earnest student, she is favored with beauty and no doubt she will reach prominence eventually in her profession.

CAINE.—Hall Caine will return to England early in December to resume work on a play which he hopes to complete within a few months.

WYNDHAM.—The new theatre being built for Charles Wyndham in London is expected to be ready for opening next Summer.

ARTHUR.—Paul Arthur has been engaged for the London production of *On and Off*.

WESTON.—Effie Ellaler Weston is returning from Colorado, where she has spent the last two years, to be with her mother at Christmas.

SCHOEFFEL.—Mrs. Agnes Booth-Schoeffel is in town, visiting her son, Sidney Booth. Mrs. Schoeffel will not act this Winter.

BARTLETT.—Kate Bartlett is on her way to this country after a trip around the world.

FOX.—Della Fox and Hugh Chilvers, it is said, will be married this week in St. Louis.

RUSSELL.—Lillian Russell arrived last Saturday from Europe. She has several offers to appear in London in the Spring.

GERICKE.—William Gericke, conductor of the Boston Symphony Orchestra, is said to be ill with typhoid fever in Boston.

SUTHERLAND.—Anne Sutherland will leave vaudeville to appear in Zaza with Mrs. Leslie Carter, as arranged. She will return to vaudeville after this engagement.

GLASER.—Lulu Glaser had a cold last Friday, when Allene Crater sang her role in *The Little Corporal* with Francis Wilson.

HOPPER.—De Wolf Hopper will appear as a soloist with Sousa's Band at the Harlem Opera House next Sunday.

SEYMOUR.—Blanche Seymour has been specially engaged to play the title-role in the new version of *Jack Sheppard*.

D'ARVILLE.—Camille D'Arville may go to Germany soon to join a stock opera company under management of Gustav Amberg.

HOLLINS.—Maud Hollins fainted last Tuesday during the second act of *The Jolly Musketier*, at the Broadway Theatre. She soon recovered, however, and was able to continue in her role.

WILSON.—Francis Wilson may do a little lyric work this season. It is said that the managers of the Unity Course in Cincinnati, O., are negotiating with him for a lecture during his engagement in that city.

BYRON.—Arthur Byron, leading man with John Drew, has been added to the faculty of the Stanhope-Wheatcroft Dramatic School as instructor in modern society drama. The school is now so large that an increased faculty as well as additional rooms have been found necessary.

ARTHUR.—Julia Arthur, after her revival of *As You Like It*, will present *Mercedes*, and *Pygmalion and Galatea*, at Wallack's Theatre.

SOUSA.—John Philip Sousa, the "March King," is seriously, although not dangerously, sick at Indianapolis, and was unable to direct the band concert Saturday night. He was taken there Wednesday night last, and, although his condition is not necessarily dangerous, it will be some time before he will be able to again assume the leadership of his band.

JEFFERSON.—Joseph Jefferson has gone to Old Point Comfort to recuperate, his sons, Thomas and William, playing his roles in the Jefferson Comedy company, now touring.

MARLOWE.—Mrs. Owen Marlowe, whose daughter, Ethel, died suddenly on the stage of the Knickerbocker Theatre, Nov. 16, is still prostrated, and, it is feared, may never play again.

## SONG OF THE POOR PLAYER.

You see me strolling up and down, like Solomon arrayed;  
Perhaps you think I neither toil nor spin.  
The old-time folks allude to me as "quite a likely blade"—  
To the children I'm symbolical of sin.  
You think I live in idleness and luxury and peace,  
With not a care beyond the evening's play;  
But little do you know of the weariness and woe  
That pursue me every moment of the day.

I try to look as if I had a bank account of size;  
I swagger quite as though I had the "swag."  
In reality I'm just a wad of animated lice—  
Just a genial, jolly, gentlemanly "vag."  
My wardrobe is remarkable—it's limited, in truth,  
To the costume that is now before your gaze.  
But with sundry pairs of spats and a change or two of hats  
I can dress the part in many different ways.

The role that I interpret as I walk along the street  
Is the hardest that I ever have to play;  
It's pretending to be merry, and it's all a ghastly cheat;  
For I'm only hiding tears by being gay.  
So when you look upon me with uncharitable eyes  
Remember all the ills I have to bear,  
And be sparing of your sneers at the player who appears  
In the daily melodrama called Despair.  
RANDOLPH HARTLEY.

## A MALICIOUS REPORT.

The story, published in the unvarnished *New York Sun*, that Victory Bateman has become insane in Chicago through overwork, is false. Miss Bateman became seriously ill recently, but her mind was not affected in the slightest degree.

Miss Bateman, although still far from recovered, is not in Chicago, but in Newark, N. J., where she is under medical care. Yesterday she was reported to be better by a visitor, who was permitted to see her.

The *Sun* uses its unfounded report of Miss Bateman's insanity as a case that "illustrates the strain which membership in the cut-rate stock companies places upon some of their members."

It is true that the activity of stock work necessitates close application and hard work; but the "strain" upon our many successful free stock companies has not yet been increased to the danger point by any performances of *The Governor of Kentucky* or *A Ward of France*, so there is excellent reason to suppose that the insane asylums will not be largely recruited from that quarter, while this comparatively safe condition continues undisturbed.

But in view of its peculiar treatment of the dramatic profession, might not the *Sun* fairly be christened the croton bug of metropolitan journalism?

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous inquiries or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

W. T. B., Milwaukee, Wis.: Yes, the *Star Theatre*, of Cincinnati, was formerly known as *Havlin's*.

T. H., New York city: The libretto of *The War Time Wedding* was written by C. T. Dasey.

TRAVELER, Cincinnati, Ohio: The *Park Theatre*, of Columbus, Ohio, was burned five years ago.

B. M. O., Bar Harbor, Maine: The authors of *Rosemary* are Louis N. Parker and Murray Carson.

NED ALVORD, Superior, Wis.: The address of Samuel French is 26 West Twenty-second Street, New York city.

HENRY E. CARLTON, Boston, Mass.: Sallie Sweetnam died at New Orleans, La., on April 29, 1888.

L. F., Boston, Mass.: Francesca Redding will not begin her San Francisco engagement until March 27, 1899.

F. L. C., Hartford, Conn.: Genevieve Ward played *Shephard in Forget-Me-Not* for the first time in this country at the Globe Theatre, of Boston, on Feb. 7, 1881.

AUGUST REINHART, Newark, N. J.: John M. Schoeneman wrote a play called *Bismarck*, which was brought out at the Ninth Street Theatre, of Kansas City, Mo., on Aug. 31, 1890.

L. L. THOMPSON, New York city: The play your friend probably has in mind was called *Madame*. It was written by Charles Coghlan, and was brought out at Palmer's Theatre (*Wallack's*), New York city, with Rose Coghlan in the principal role on March 23, 1896.

HENRY T. TIMKEN, Rochester, N. Y.: You are wrong—*Magda* was not the original title. Herman Sudermann calls his play *Helmath*, and it is never played under any other name in Germany. *Magda* was used as a more suitable title for the English version.

MIRROR READER, Indiana, Pa.: There is no legal objection to your changing the title and the names of the characters of the play in question, as it is public property, but it would certainly be foolish "to play it as your own version," as you would subject yourself to ridicule, the play being very well known. Merely changing the title and the names of characters scarcely entitles you to the claim of having written a new version of the play.

PORTER TREMAIN, Jr., Minneapolis, Minn.: 1. *Alhambra*, C. Dundas Slater, general manager; *Empire*, M. J. Hitchins, manager; *Palace*, Charles Morton, manager; *Canterbury*, Fred Holden, manager; *Paragon Theatre of Varieties*, Fred Miller, manager; the *Oxford*, Collins, and the *London*, managed by E. S. Barnes. 2. The first American production of *Cyrano de Bergerac* was given by Richard Mansfield at the Garden Theatre, New York city.

H. J. W., New York city: 1. You could not secure the sole rights to the dramatization of a novel that is public property. The copyright would protect your individual dramatic version, but anybody else could dramatize the novel on their own account. 2. It would be advisable, in the circumstances, to get permission from the author or owner of the novel in question. You could not be prevented from using the title for a play, but you could not secure any exclusive right to it.



## THE USHER.



The clergy have adopted new and improved tactics respecting the stage. Instead of indiscriminately and impotently abusing the drama as an institution they are making particular plays the subject of censure or approval, according to their individual views of the moral aspects of the works they single out.

Two clergymen on Sunday indulged in pulpit criticism. The Rev. Dr. Eaton chose *Cyrano de Bergerac* as the subject of his sermon, analyzing and commending the poetic and dramatic qualities of the play. "Not only is the drama pure," he observed, "but it is also a moral force when thoughtfully considered."

On the other hand the Rev. Dr. MacArthur preached about *The Christian*. He flayed the acrobatic Hall Caine, pronouncing his plot unwholesome and his characters impossible. "Most so-called religious plays are poor literature," he asserted. "It is poorer drama and the poorest religion. This is not an interesting combination. If we are to have religious plays we must have them written by some one competent to do the work."

It will be a good thing for the stage if this new fashion of clerical dramatic criticism spreads and lasts. It is much better to have the shepherds guiding their flocks in matters of amusement than striving to prevent them from taking recreation at the theatre.

I agree with Mr. MacArthur that the thing called "religious drama" is not welcome on the boards. It is inartistic *per se*, and in nearly every case it represents nothing better than a cheap bid for the patronage of a not particularly intelligent class of church-going people. This view, moreover, is sustained by the fact that "religious" plays, while ostensibly purporting to bear some sort of beneficial relation to religious life, are almost invariably exploited by speculators who seek to cajole and "work" the patronage of the susceptible churchman on lines of hypocritical moral pretense.

The news that Calvé is not coming to New York for the present operatic season, in spite of Mr. Grau's positive promises, falls as a heavy disappointment upon Metropolitan subscribers and patrons.

Mlle. Calvé unquestionably has a deeper hold upon the admiration of our opera-goers than any other contemporary prima donna. Great singer and great actress, she profoundly impresses every listener by the splendor of her genius and her art.

There are certain operas that Calvé's absence will force out of the season's programme. And of course we shall not now have an opportunity to hear Sapho.

Out of defeat Sol Smith Russell has plucked success. The failure of *Uncle Dick*, in the absence of other material, would have seriously impaired the profits of his season. But Charles Klein's new play, *Hon. John Grigsby*, produced last week in Philadelphia, is a distinct hit, according to reliable accounts.

I related recently the remarkable rapidity with which this piece was planned, written, rehearsed and produced, and, like many another work turned out in haste, it proves to be of the right material, thus furnishing ground for the contention of sundry playwrights gifted with speed that often the best writing is done under high pressure.

*Hon. John Grigsby* is described as interesting from first to last; it presents a picture of ante-bellum days in Illinois, and the name part gives Mr. Russell rich opportunities for intense and natural acting as well as for the quaint comedy effects with which his fame is associated.

What is described as a comedy clock attracts attention in the manager's office at the Star Theatre in Cleveland.

For some time this timepiece has been in a bad humor, refusing to perform its functions with precision. It became impossible to tell the time by it unless one was familiar with the system. Accordingly, for the benefit of visitors, the following sign has been attached to the refractory clock:

HOW TO TELL THE TIME BY THIS CLOCK.

WHEN THE MINUTE-HAND POINTS TO 4 THE HOUR-HAND POINTS TO 8, THE CALENDAR-HAND TO 30 AND THE CLOCK STRIKES 3, IT IS THEN HALF-PAST 12.

Aunt Louisa Eldridge has called together her committee to begin work for the stage children's Christmas tree and festival.

This annual event has become a great feature for the little ones, who look forward to it eagerly.

The forthcoming festival bids fair to eclipse

all the others, for contributions from prominent citizens began coming in before the usual appeal for funds was issued. Aunt Louisa received J. Pierpont Morgan's check for \$100 a few days ago.

The festival is set for Sunday evening, Dec. 25. The entertainment will be given in Tony Pastor's Theatre, and the distribution of gifts in Tammany Hall. Donations of money, books or toys may be sent to Mrs. Eldridge, 142 East Thirtieth Street, New York.

The *Herald* continues to do a good service for the public by exposing the methods of speculators in theatre tickets and their relations with certain theatre managers. My contemporary truly says that the virtuous spasms of managers who pretend to wage war on the street dealers as a matter of fact concentrate their efforts upon the small speculator who is not "in with the house."

The *Herald* also pays its respects to the hotel dealers—those extortionists who hold up the stranger within our gates.

"The 'hotel man,' the speculator at the hotel ticket stands, is 'in' with them all, and they always provide him with the cream of the theatrical milk, so to speak," says the *Herald* in a recent editorial on this subject. "The box-office pan is well skimmed for his benefit in the way of giving him the best seats, and then the dear public are allowed to lap up what is left or pay the 'middle-man' for the cream."

So deeply are some of our managers implicated in the secret processes of this hotel ticket traffic that they are in the speculators' hands, and could not stop the imposition on the public if they would. The speculators, on the other side, perform certain "favors" for the managers in question, which render the unholy alliance still stronger.

The condition of the streets since the big snow storm of Saturday and the utter helplessness of the Street Cleaning Department in meeting an emergency for which it is supposed to be prepared, furnishes an object-lesson in the sort of government this community has to expect under the present rotten régime. Theatre managers, as well as merchants and other business men, suffer in their pockets when the highways of the metropolis are left almost impassable for vehicles, dangerous for pedestrians and unfit for any sort of traffic.

Providence will probably have a new theatre before the end of the present season. The building, as projected, is to have a seating capacity of 1,600.

A group of prominent Rhode Island business men are to furnish the capital and A. A. Spitz is to be the manager. The funds have been subscribed and the leases drawn.

Since Keith's Opera House ceased to be a combination theatre there has been a promising opening for a new playhouse in Providence. The proposed establishment is to be conducted on strictly independent lines.

## DECISIONS IN COPYRIGHT CASES.

The suits for infringement of copyright brought by Boosey and Company, American representatives of Ricordi and Company, Milan, against H. E. Blair, proprietor of the Italian Opera company, have been decided in favor of the plaintiffs and perpetual injunctions granted. The judgment sets forth that the operas are owned exclusively by Ricordi and Company, and to them belong all rights of performance. Under the new "Amendment Act" willful infringements are punishable by imprisonment. *La Bohème* will soon be presented by the Ellis Opera company, and this week it is being sung in English by the Castle Square Opera company at the American Theatre. These two productions are by permission of Boosey and Company, and in neither of them will the composer's score be mutilated as it was by the Italian company.

## A NOTABLE WORK.

The third volume of "Modern Opera Houses and Theatres," by Edwin O. Sachs, architect, has just been issued by the London publishers. The work, which is now complete, is of great interest and value not only to those engaged in the planning and building of theatres but to the layman as well. It contains 220 plates, reproduced from line drawings, of the theatres of England and the Continent, besides over one thousand smaller cuts illustrating stage machinery, plans and sections. The letterpress is entertainingly written and is at the same time authoritative. The value of the work to architects, managers and owners of theatres can hardly be overestimated.

## AIKEN, AUGUSTA, FLORIDA, CUBA AND CALIFORNIA.

All of these popular winter resorts are reached by the Southern Railway upon the quickest schedules and the most perfect service ever offered the traveler seeking a mild climate to spend the winter. Double daily fast trains are operated every day in the year, giving dining-car service. Through Pullman drawing-room sleeping cars from New York to Augusta (connection at Trenton for Aiken), Nashville, New Orleans, Memphis and Tampa. Commencing January 16, 1899, the third train, known as the New York and Florida Limited, will resume service, and will be operated solid between New York and St. Augustine, composed exclusively of dining, library, observation, compartment and drawing-room sleeping cars. Special annex state and drawing-room sleeping cars leave New York every Tuesday and Saturday for New Orleans, where connections are made with the "Sunset Limited" for the Pacific Coast. On December 4th the East Coast Steamship Company will inaugurate a twice a week service between Miami and Havana direct, making connections with the United States fast mail trains of the Southern Railway. The inauguration of the new steamship service shortens the time between New York and Havana. For full particulars, etc., call on or address Alex. S. Thwait, Eastern Passenger Agent, 271 Broadway, New York.

## THE LEAGUE BAZAAR.

The event of the week in dramatic circles, outside the regular performances, is the annual Christmas Bazaar of the Professional Women's League, which opened yesterday at the Waldorf Astoria and will continue throughout the week.

For six successive years this bazaar has been a feature of the League to which the members contribute of their handiwork, their time or their talents. This year a special effort has been made to render the affair unusually attractive, as the League is anxious to raise a fund toward providing a big new clubhouse. The managers of the various New York and Brooklyn theatres have cordially lent their assistance by tendering the use of some eighteen private boxes during the present week, the proceeds to go to the League. This generous act will create a nice little nucleus for the proposed fund.

The bazaar is held in the Astor gallery of the Waldorf, which has been made very attractive by the erection of booths, presided over by prominent League members. There is a great gilded bee-hive in one corner, with enormous bees swarming on its sides, where Mrs. W. H. Riley, Mabel Norton, and Miss Rochelle dispose of all sorts of useful needlework, every stitch of which was fashioned by Leaguers. Mrs. A. M. Palmer has charge of a 25-cent table, which contains a perfect museum of bargains. Misses Fred Farnell, Suzanne Leonard Westford and Fred G. Ross preside over the art table, and offer to the willing customer any artistic trifle, from a tiny picture frame to a full dinner set.

In a charming booth of pink and white Ethel Barrymore, May Buckley, Mattie Ferguson, Roselle Knott, and Mrs. Kate Morris beguile the passer-by with choice confectionery. Mrs. Edwin Brandt and Annie Thornton have charge of the dolls, where miniature stage favorites, gowned by the artists whom they represent, make a perfect garden of buxom beauties. Miss J. S. Ferguson, Miss Laura Alberta, and Mrs. Hennessey have a fine array of fancy work, the handiwork of League members, and Mrs. Gerard Bancker and Ethel Winthrop look after the souvenir spoons and the voting contest for the most popular actress. Misses J. H. Vantine, A. T. Harnes, and Hattie Skeels preside over the apron booth.

A bevy of particularly enthusiastic Leaguers have charge of the tobacco booth—Mrs. Alice E. Cram, Marion Ballou, Mary Shaw, Merri Osborne, Madge Lessing, Grace Huntington, Madge Baron, and Mrs. Gertrude Andrews. The booth itself is a work of art, designed and decorated by William Frederick Johnson, who lent some magnificently embroidered Japanese hangings for the occasion. Mrs. Alice Maddock contributed several Oriental hangings also, and with an Arab Sheikh in costume on one side, and a cigarette girl making cigarettes on the other, one is bound to notice and apt to patronize this particular nook.

Some form of entertainment will be given each afternoon and evening during the bazaar.

## THE BALDWIN THEATRE BURNED.

The Baldwin Theatre, San Francisco, along with the Baldwin Hotel, were totally destroyed by fire early in the morning of last Wednesday, incurring an estimated loss of \$1,500,000. William Gillette and his Secret Service company were filling an engagement in the theatre, and their scenery and costumes were all burned, together with several valuable manuscripts by Mr. Gillette, among them his dramatization of A. Conan Doyle's "Adventures of Sherlock Holmes." The Columbia Theatre, across the street, was damaged considerably, and the property of the At Gay Coney Island company playing there was partially destroyed. Several lives were lost, but no theatrical people were injured, although a number were stopping at the Baldwin Hotel, among the guests being Mr. and Mrs. J. M. Franconer, Sarah Perry, and Charles J. Scott, brother of Harry Scott, of the Star Theatre, Cleveland, O. "Nibby" Leavy, whose death was reported, is still alive.

The building of the Baldwin Hotel and theatre began in 1873, and was completed in 1877. E. J. ("Lucky") Baldwin being the proprietor. The theatre had been famous at one time for its great stock company, and of late has held many of the leading attractions. Bookings for the Baldwin, it is said, will be shifted to the Columbia, and those for the latter playhouse to the California.

The fire is believed to have been caused by the carelessness of servants.

## THE BLAKELY-SOUSA CASE.

On Friday Attorney Charles E. Morgan, Jr., referee in the case of Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, filed his report in the Court of Common Pleas in Philadelphia. The suit is of great interest to the theatrical profession, as it involves the rights which the estate of a deceased manager has in the subsequent business of the star whom he brought into prominence. The referee decides that the contract between Blakely and Sousa ceased to exist upon the death of the former, but that Sousa must account to the Blakely estate for its share of the profits of the band from Dec. 19, 1896, to May 23, 1897. He further decides that the band library is the exclusive property of the Blakely estate, and that it has a right to one-half of all royalties which have been and will be earned by the Sousa compositions which were composed before the death of David Blakely. It is likely that exceptions to this report will be filed by the counsels for both sides.

## MANTELL HONORS THE SOLDIERS.

Robert B. Mantell and his company opened in A Secret Warrant at the Jefferson Theatre, Portland, Me., on Nov. 21, when three hundred soldiers of Battery E, Second U. S. Artillery, were guests of the theatre and company's managements upon the eve of the soldiers' departure for Cuba. The managements provided a beautiful silver loving cup, which Mr. Mantell, with a graceful speech from the stage, presented to the boys in blue. The cup was received by Lieutenant Hatch, who responded cordially; and then the troops cheered theatre, actor, managers and everybody to the echo.

## AN AMBITIOUS PRODUCTION.

It is said that Charles Frohman's projected production of *Romeo and Juliet*, intended for next Spring, will be an ambitious enterprise. William Seymour will direct the production, upon which it is said \$300,000 will be spent. Maud Adams will be the Juliet and William Faversham the Romeo.

## PROFESSIONAL DOINGS.

Soren's Band will complete its Fall tour Dec. 4 at the Harlem Opera House. The band will then lay off for thirty days, giving Mr. Soren an opportunity to rest, and on Jan. 1 will commence its transcontinental tour, covering 25,000 miles and lasting until June.

Hope Leonard is at the New York Polyclinic Hospital, awaiting a serious operation.

Nellie Hawthorne, with Mathews and Bulger, while going into Leadville, Col., on Nov. 19, fractured and caused much consternation in the car. Miss Hawthorne did not play that night, but she had recovered her strength the next day.

Alma Chester will soon add *The Wages of Sin* to her repertoire, scenery now being painted. Miss Chester played to standing room several times during her engagement at Brooklyn, and for the two Thanksgiving performances the house was sold out two days in advance.

Al. W. Martin's Uncle Tom's Cabin company enjoyed a sumptuous Thanksgiving dinner on their private car, *Cordelia*, at Williamsport, Pa.

Eugenia Bowen, of Shea and McAuliffe's company, was honored by a reception at Lynn, Mass., last week, given by a large party of her Boston friends who went out to witness her performance.

Eric Taylor, stage-manager of Blondell and Fennessy's *Cheerful Idiot* company, met with a painful accident at Harrisburg last week. At the railway station he endeavored to save a trained dog from the wheels of a passing train, and though he did not succeed his right hand was badly crushed in the humane attempt.

During their recent engagement at El Paso, Texas, the members of the Spooner Dramatic company were entertained at a performance given in El Paso, Old Mexico, by the Havana, Cuba, Opera company. In return Mr. Spooner invited the latter organization to witness his play, *A Yankee in Cuba*. The players of two nations parted company the best of friends.

John M. Welsh has written a farce-comedy, *The Irish Jubilee*, which will be produced in the Spring, under management of John Curran.

Manager W. S. Butterfield, of *A Hired Girl* (Eastern), ate his Thanksgiving turkey at his home, Columbus, O., last Thursday, for the first time in eight years.

Lewis Fritch has resigned from *A Grip of Steel* to appear in comic opera, and has been replaced by A. G. Kranz.

George C. Dent has retired from the management of the Scalchi Concert company and has joined the Schumann Operatic company. He is now booking the latter organization through the Central and Southern States.

Arrangements have been completed for the production next October at the Broadway Theatre of Israel Zangwill's dramatization of his novel, "The Children of the Ghetto." The play will be of great interest to those who are familiar with Mr. Zangwill's stories of Jewish life, as well as to those who have listened with approval or disapproval to his lectures on the drama.

The Boston Ideal Stock company produced at Brockton, Mass., on Nov. 12, *The Great Randolph Mystery*, a melodrama in four acts, by Ella Cameron, who played the leading female character.

Tom Pansley will play the tramp part in *McSorley's Twins*.

Owing to a bad route and inability to secure suitable time on short notice the tour of Jessie Mae Hall was temporarily closed Nov. 12, at McKeesport, Pa. Miss Hall is still under contract with James H. Wallick, and will shortly be seen in musical comedy.

Underwood's Comedians will open at Pennville, Ind., Dec. 12, with *S. S. Underwood*, proprietor and manager, and a company of nine people in repertoire. They will tour Indiana, Illinois, Iowa, Missouri, and Kansas.

The Jolly Lot Comedy company are enjoying good business in Ohio, featuring Lena Davenport, the child comet, in street parade, with Her, Burke and McDonald, and Bentham and Byrne in specialties.

The Mack-Keefer Comedy company will open on Dec. 1 at Ravenna, Ohio, playing *Eastward*.

Edith Kenward, who has been ill in Philadelphia, is convalescent, and has returned to town.

Anna Stannard, who was injured by jumping in the melodrama, *John Martin's Secret*, is recovering.

Mr. and Mrs. Will H. Everts are rejoicing over the arrival of a little son, born in Chicago Nov. 17. Mr. Everts rejoined *The Heart of Chicago* at Detroit, Nov. 27.

The Harlem Wheelmen will present at the Lexington Avenue Opera House Dec. 17 an operatic farce-comedy by Frederick Warren Donahue, music by J. Ben Michaels, better known in the musical world as Ben M. Jerome.

W. L. Romaine, of The Geisha company, received many social honors in his native town, Wilkes-Barre, where he appeared on Nov. 23 for the first time in his professional capacity. After the performance Mr. Romaine and his fellow players were taken to the Westmoreland Club, where an elaborate course dinner was served. Many prominent citizens of Wilkes-Barre were present.

The Spooners sent several barrels of provisions to St. Luke's Episcopal Church, Scranton, Pa., to be distributed to the poor for Thanksgiving Day.

J. F. Harley, manager of Gayest Manhattan, and Jean McIlhenny, one of the same company, were married at Denver, Col., Nov. 17.

A divorce was granted the wife of Charles Rudolph Arthur, formerly manager of the Bijou Theatre, Louisville, in that city last week.

At the recent benefit for orphan asylums at the Metropolitan Opera House, Emma Brennan made a pronounced hit in her monologue on "The New Woman," and her French recitation.

Louis J. Wenyns, who has long been confined by illness, was reported yesterday to be in a critical condition.

Christmas and New Year's are open at Grand Opera House, Cambridge, Pa., 50,000 people to draw from; no opposition. Address Dan P. Byrne, manager.



## CURRENT AMUSEMENTS.

Week Ending December 2.  
New York.

METROPOLIS (Third Ave. and 12th St.), DEVIL'S ISLAND.  
OLYMPIA (Third Ave. bet. 12th and 13th Sts.), LITTLE  
HARLEM OPERA HOUSE (12th St. bet. Seventh Ave. and  
Eighth Ave.), EDWARD MANNING IN CYRANO DE BERGERAC.  
HARLEM MUSIC HALL (12th St. bet. Seventh Ave. and  
Eighth Ave.), CYRANO DE BERGERAC.  
COLUMBIAN (12th St. bet. Lexington Ave. and a Stranger  
in New York.  
PLEASANT PALACE (35th St. bet. Lexington Ave. and Third Ave.),  
CONTINENTAL VAUDEVILLE (12th St. bet. Lexington Ave. and Third Ave.),  
CARNegie HALL (Seventh Ave. and 57th St.), FIRST  
CONCERT—ORATORIO SOCIETY—Sat. Eve., Dec. 3.  
OLYMPIA (Broadway and 4th St.), Closed.  
LYRIC (Broadway and 4th St.), Closed.  
AMERICAN (12th St. bet. Lexington Ave. and Third Ave.), LA BOHEME.  
MURRAY HILL (Lexington Ave. and 41st St.), CAPTAIN  
SWIFT.  
BROADWAY (Broadway and 41st St.), JEFFERSON DE  
KENTON IN THE JURY.  
EMPIRE (Broadway and 4th St.), JOHN DREW IN THE  
LION.  
METROPOLITAN OPERA HOUSE (Broadway, 39th and  
40th Sts.), GRAND OPERA.  
THE CANTON (Broadway and 39th St.), A DANGEROUS  
GAME.  
KNICKERBOCKER (Broadway and 39th St.), WM. H.  
CRANE IN NORTH A MILLION.  
MEAD (14th St. bet. Lexington Ave. and 15th St.), HOTEL TOPSY  
TURVY.  
GARRETT (14th St. bet. Lexington Ave. and 15th St.), ANNIE RUSSELL  
IN CATHERINE.  
KONTAK & BIAL'S (14th St. bet. Lexington Ave. and 15th St.), VAUDEVILLE.  
MANHATTAN (12th St. bet. Lexington Ave. and 13th St.), THE TITLES.  
THIRD AVENUE (Third Ave. and 21st St.), VAUDEVILLE.  
BIJOU (12th St. bet. Lexington Ave. and 13th St.), MAY IRWIN IN KATE KIP, BUTER  
-25 to 32 Times.  
WALLACK'S (Broadway and 39th St.), JULIA ARTHUR IN  
AS YOU LIKE IT.  
DAILY'S (Broadway and 39th St.), ADA REHAN IN THE  
MERCHANT OF VENICE—11 to 18 Times.  
WEBER & FIELD'S (Broadway and 39th St.), HURLEY  
BURY—25 to 32 Times—CYRANO DE BERGERAC.  
SAM T. JACK'S (Broadway and 39th St.), BURLESQUE.  
FIFTH AVENUE (Broadway and 39th St.), THE MUNA-  
WAY GUILD—10 to 12 Times.  
THE GARDEN (Madison Ave. and 27th St.), VIOLA AL-  
LEN IN THE CHRISTIAN—20 plus 10 Times.  
MADISON SQUARE GARDEN (Madison and Fourth  
Aves., 2nd and 3rd Sts.), JERSON'S BLACK CROOK  
MINSTREL (Madison Ave.), JERSON'S BLACK CROOK  
EXTRAORDINARY COMPANY.  
MADISON SQUARE (39th St. bet. Broadway, ON and OFF  
-25 to 32 Times.  
LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), TRELAWNY  
OF THE WELLS—4 to 12 Times.  
EDEN MUNCE (West 2nd St. bet. 6th and 7th Aves.), FIGURES IN  
WAX—CONCERTS and VAUDEVILLE.  
GRAND OPERA HOUSE (Eighth Ave. and 2nd St.), THE  
RED, WHITE and BLUE.  
PHOTOGRAPH (2nd St. bet. Sixth and Seventh Aves.), CON-  
TINUOUS VAUDEVILLE—12th St. bet. 10th and 11th Sts.  
IRVING PLACE (Southwest cor. 12th St.), GERMAN TRAG-  
EDY, COMEDY and VAUDEVILLE.  
FOURTEENTH ST. (14th St. bet. Sixth and 7th Aves.), THE VIL-  
LAGES FORTNIGHT—Revival—10 to 12 Times.  
KEITH'S (East 14th St. bet. Broadway and 2nd St.), CONTINUOUS  
VAUDEVILLE—12th St. bet. 10th and 11th Sts.  
ACADEMY (Fifth Ave. and 14th St.), SPORTING LIFE—  
75 to 82 Times.  
TONY PATON'S (Tammam Building, 14th St.), CONTINUOUS  
VAUDEVILLE—12th St. bet. 10th and 11th Sts.  
DREW (12th St. bet. Lexington Ave. and 13th St.), THE BOWERY  
BURLESQUE.  
STAR (Broadway and 12th St.), A GRIP OF STEEL.  
GERMANIA (14th St. bet. Lexington Ave. and 15th St.), A DAY IN MANILA.  
LONDON (25th St. bet. Lexington Ave. and 26th St.), HARRY MORRIS' LITTLE LAMBS.  
PROFESSOR (25th St. bet. Lexington Ave. and 26th St.), HARRY MORRIS' LITTLE LAMBS.  
MINNIE'S (10th St. bet. Lexington Ave. and 11th St.), THE ROMANIAN BURLESQUES.  
THALIA (45th St. bet. Lexington Ave. and 46th St.), THE HEBREW DRAMA.  
WINDSOR (45th St. bet. Lexington Ave. and 46th St.), THE HEBREW DRAMA.

## Brooklyn.

ACADEMY OF MUSIC (176 to 184 Montague St.), ARION  
SOCIETY CONCERT—Wed. Eve., Nov. 30.  
PARK (38th St. bet. Lexington Ave. and 39th St.), 20 Week  
MYKE & HILMAN'S (38th St. bet. Lexington Ave. and 39th St.), HARRY WIL-  
LIAM'S OWN COMPANY.  
NOVELTY (Driggs Ave. and South 4th St.), LEND ME  
YOUR WIFE.  
GRAND OPERA HOUSE (Elm Pl. bet. Fulton St. and  
Rogers Brothers in a REIGN OF ERROR.  
UNIQUE (104-106 Grand St.), ZERO.  
THE AMPHION (47-49 Bedford Ave.), A DAY AND A  
NIGHT.  
STAGE (104-106 Grand St.), MOULIN ROUGE  
TRUPE.  
EMPIRE (104-106 Grand St.), WEBER'S DANCY  
DUCHESS.  
COLUMBIA (Washington, Tillary and Adams Sts.), WAY  
DOWN EAST.  
GAYETY (Broadway and Middle St.), EDWARD HAR-  
BORGAN IN THE MULLIGAN GUARDS' BALL.  
LYCEUM (Montrose Ave. and Leonard St.), THE DIAMOND  
BREAKERS.  
BIJOU (Smith and Livingston Sts.), ON THE WARREN.  
MONTAUK (38-40 Fulton St.), MAUDE ADAMS IN THE  
LITTLE MINISTER—10 to 12 Times.  
MURRAY HILL (Fulton St. and Adams Ave.), VAUDE-  
VILLE.

## AT THE THEATRES.

**Lyceum—Trelawny of the Wells.**  
Comedietta in four acts by Arthur W. Pinero  
Produced Nov. 22.

Tom Wrench	Edward J. Morgan
Ferdinand Gadd	William Courtleigh
James Telfer	George C. Boniface
Augustus Colpoys	Charles W. Butler
Rose Trelawny	Mary Mannering
Avonia Bunn	Elizabeth Tyree
Mrs. Telfer	Mrs. Charles Walcott
Imogen Parrott	Adeline Spong
O'Dwyer	Grant Stewart
Mr. Denali	Thomas Whiffen
Mr. Mortimer	Louis Albion
Mr. Munton	Douglas J. Wood
Miss Brewster	Maude Kuowitton
Hallkeeper	J. Hollingworth
Vice-Chancellor Sir William Gower, Kt.	Charles Walcott
Arthur Gower	Henry Woodruff
Clara De Forest	Helma Nelson
Trafalgar Gower	Ethel Hornick
Captain De Forest	H. S. Taper
Mrs. Mossop	Mrs. Thomas Whiffen
Ablett	John Findlay
Charles	W. B. Royston
Sarah	Blanche Kelleher

The regular season of the Lyceum Theatre began last Tuesday, when the stock company presented, for the first time in America, Arthur W. Pinero's four-act comedietta, *Trelawny of the Wells*, originally produced on Jan. 20 at the Court Theatre, London, where it ran until June 10.

Rose Trelawny was the leading juvenile lady of the Magnifique Wells Theatre back in the early sixties, according to Pinero. There never was a theatre at Baginbush Wells, but there is one at Baginbush, another London suburb, and it is this that Pinero means. Rose and Arthur Gower, a young aristocrat, fell in love, and Rose was taken to the Gower mansion to bide there awhile on approval, as it were. The beginning of the play shows the little farewell supper given for Rose upon the occasion of her departure, the guests being her fellows of the Wells company. After this delightfully Bohemian repast Rose encountered the baleful propriety of the Gower mansion. "It was to her unbearable. Old Sir William Gower and his maiden sister, Trafalgar, appalled the effervescent Rose. They reproved her for laughing, for talking, for singing, for sneezing, and she longed to be back at the Wells. One night, the Gowers having retired, she admitted to the stately house a motley, rain-soaked crew of her old companions at the Wells. There was Tom Wrench, thoughtful, ambitious, yet no more than a "general utility," who loved Rose, knowing that she was not for him; and Ferdinand Gadd, the heroic lead, with his wife Avonia Bunn, the "principal boy," and Augustus Colpoys, the low comedian.

The sedate drawing room was transformed into a place of merry-making. Rose seemed to breathe again the breath of life. Then Gadd and Colpoys began one of their frequent vociferous differences of opinion. The row awakened the household, the actors were ordered out by the wrathful Sir William and Rose, indignant, eager to get away, fled back to the theatre. She resumed her work, but somehow the brief term in another sphere had wrought a change. She saw the hollow absurdity of the platitudinous bombast she had recited, her heart was no longer in that sort of art, and the managers were displeased. They reduced her salary and then dismissed her. Tom Wrench, an early apostle of stage realism, recognized in Rose the change

that had come to him, and believed that she of all women could make the comedy that he had written and had cherished for years. Imogen Parrott, erstwhile of the Wells, had faith, too, in Tom's play and had secured half the sum needed to produce it at a theatre of her own. Arthur Gower had disappeared meanwhile and, unknown to all but Tom, had become a provincial actor. Sir William, hoping to trace Arthur, sought Rose, and while in her room heard of the despair of Tom and Imogen. He learned, too, that Rose's mother had acted with Keen—the idol of his youth. In sudden philanthropic turn he advanced the amount to bring out Tom's play. Sir William attended the first rehearsal, at which appeared, to the surprise of everyone but Tom, the truant Arthur.

No ended the pretty story, with Rose and Arthur reunited and Tom's play in rehearsal. It is impossible to describe the charm of Pinero's dialogue, the truth of his studies, the eloquent force of his simple lines. The play itself is light stuff indeed, but the accompanying subtle satire upon society, upon stage and on impossible actors that yawns between them, together with the humorous sketches of types theatrical, are magnificent. Then, too, a quaint interest is added by faithful reproduction of the fashions of the early sixties—enormous skirts, queer hats, "waterfalls," side-spring boots, odd colors and hideous shawls, not to mention the white stockings of the ladies, to whom was due much credit for successful manipulation of their cumbersome antique dress. But the play's chief delight is its characterization, and herein the author has been assisted nobly by the players.

Mary Mannering as Rose gave the best of her many charming performances at the Lyceum. Admirably intelligent in every scene, she depicted beautifully the pathos, humor and weakness of the truly good girl who could not live nor be understood in a conventional atmosphere. Edward J. Morgan offered another strong, honest performance as Tom Wrench—a character frankly founded upon the life and struggles of Tom Robertson, somewhat idealized. Mr. Morgan played earnestly, skillfully and carefully, albeit at times he seemed lacking in admiration for his task.

William Courtleigh's Ferdinand Gadd was an exquisite comedy study. The egotistic, swaggering, noisy actor who jeered at the efforts of others and who was overcome when ordered to play the Demon of Discontent in the pantomime, was drawn in keen humor and bold relief. Elizabeth Tyree scored her most captivating work as the "principal boy," pretty, violently blonde, true hearted and sweetly ignorant—excellent companion sketch to Mr. Courtleigh's Gadd.

Hilda Spong, of Australia and England, made her American debut as Imogen Parrott, the role she had played in London, and was very cordially received. She is a pretty woman, and a graceful, experienced actress who may have anon better opportunity to display her dramatic skill. Charles Walcott contributed a capital Sir William, admirably realizing the part, revealing a citable old knight, and winning prodigious applause. George C. Boniface and Mrs. Walcott portrayed with genuine art a pair of old-school players, posing on the stage and off. Charles W. Butler put in a droll picture of the cheery low comedian. Henry Woodruff made a typical young aristocrat. Grant Stewart presented a neat likeness of a boisterous stage-manager. Mrs. Whiffen played a motherly boarding-house keeper with her usual tender truthfulness, and John Findlay offered a fine impersonation of a middle-aged doctor. Young Thomas Whiffen, Louis Albion, Douglas J. Wood, J. Hollingworth, W. B. Royston, H. S. Taper, Helma Nelson, Ethel Hornick, Blanche Kelleher, and Maude Kuowitton capably enacted the lesser roles.

The play was costumed appropriately and mounted for the most part with care. In the first act people ran to one side of the stage in answer to knocks at the other side, and in the last act the wings of the old "Pantheon Theatre," London, their being being shown, revealed the stenciled names "Ammons" and "Guardman," which somehow suggested Lyceum productions of not long ago. Several players of the Lyceum, producing unfortunate discord in an English play.

There may be no doubt concerning the merit of the play and the splendid work of the players. Whether the intensely professional atmosphere, the good-hearted free and easy manner of it, will be understood or enjoyed by the average conventional citizen remains to be determined.

## Wallack's—As You Like It.

Shakespeare's comedy in five acts. Revised Nov. 28.

Banished Duke	Edwin Holt
Jaques	T. B. Bridgeland
Duke Frederick	W. J. Thorold
Le Beau	Herbert Fortier
Ambrose	Louis Baquet
Eustace	J. H. Arnold
Louis	H. Edgar Dawson
Charles the Wrestler	George Wharnock
Oliver	Albert Brown
Jaques de Bois	George N. Foster
Orlando	W. S. Hart
Adonis	Horace Lewis
Touchstone	Robert McWade
Corn	Joseph Allen
Sylvius	L. J. Fuller
William	William Herbert
Celia	Florence Connon
Phoebe	Ethel Knight Mollison
Andre	Marie Bingham
Rosalind	Julia Arthur

Julia Arthur and her company in *As You Like It* were so pleasing in some respects and so disappointing in others last night that the keen blade of criticism must needs be deftly handled to separate the good from the bad. Indeed, the temptation to particularize—to write that this speech was well rendered; that another was badly rendered—is so strong in writing a review of a performance such as was given last night, that one is apt not to give due attention to the production as a whole.

Julia Arthur as Rosalind was always beautiful, graceful and sympathetic. She did not always quite reach the heart of her lines, but this was due, no doubt, to a desire to get away from the stilted style of declamation which obtained amongst the players of a half century ago. In striving to be colloquial she sometimes verged on the commonplace. There are few, however, who could desire a more pleasing Rosalind visually than that presented by Miss Arthur.

W. S. Hart was a strong, manly Orlando—at times, perhaps, an uncouth Orlando. Nature has given him a sympathetic voice and an earnest heart for the work laid out for him to do, but she has also endowed him with a physique not altogether suited to the role he assumed last night. He lacks, as many of the younger actors do, the repose and dignity which are of such great value in the Shakespearean drama. Still, tender in his acting so much strength and, with it, tenderness that one is inclined to look upon his faults with charitable eyes.

The attributes which Mr. Hart lacked were well displayed by Edwin Holt, who played the Banished Duke. The dignity and slow, measured speech of this actor are rarely seen or heard on the stage to-day. There was no nervous haste in word or action with him, and every word was given its best value.

T. B. Bridgeland as Jaques, fell into many of the pitfalls which surrounded his path. One instance was in the recitation of the Seven Ages, which he delivered in a perfunctory manner, as though it were something apart from the play entirely.

Horace Lewis was a good Adam, and Robert McWade played Touchstone acceptably. Herbert Fortier as Le Beau gave one of the best performances of the evening. Every word and gesture gave evidence of the finished actor behind the masque.

The Celia of Florence Connon was satisfactory. She has a decided English accent which at first is troublesome to American ears, yet as one grows more used to it the more pleasing it becomes. Marie Bingham deserves especial mention for her interpretation of the part of Audrey. Under Napier Lothian's direction the mounting

of the play was exceptionally fine. To Homer P. Evans, by whom the scenery was designed, belongs a large share of credit; and the costumes by Dorian were as beautiful as could be desired.

## Grand—The Red, White and Blue.

Melodrama in four acts by James Schonberg.  
Produced Nov. 28.

Blanche Wilson	Lida McMillan
Netty Hale	Gertrude Quinlan
Olivia Russell	Lottie Alter
Olivia Wilson	Hazel Kirke Clark
Walter Wilson, Lieut. U. S. N.	David M. Murray
Phonny Weaver	Raymond Hitchcock
Rev. Father Savage	Charles Kent
Pat McNeely	R. F. Sullivan
Bob Newton	Charles A. Stewart
Richard Pearson	H. F. Linwood
Mercedes	John E. Ince, Jr.
Marianne	Maude Bosford
Edwardo	Myra Clark
Werner	W. J. Williams
Stefano	D. A. Starbuck
Guido Romero	Griffin Nolles
Marjorie	Stephen Wright
Signe	W. S. St. Clair
Louise	Charles B. Poor
Pedro	Charles Baphun
Mendoza	Augustine Duncan
	Walter Daniels

The boom in war plays might have been expected to subside along with the booming of the cannons, but it seemed otherwise last evening when the announcement of the first New York showing of a new patriotic melodrama, *The Red, White and Blue*, was sufficient to bring out a very large audience at the Grand Opera House—an audience, too, that was predisposed to kind applause. There was plenty of excuse for patriotic outbursts and the crowd upstairs yelled itself hoarse for the glory of the flag.

The play begins in Cuba at the hacienda of one Wilson, who has been killed by a dreadful Spaniard, Guido Romero, who loves the widow. Mrs. Wilson is persecuted by the Spaniard, but she is protected by a party of Americans. The Spaniards drive the widow from her home, and they capture some of her American friends, but a series of exciting adventures and several daring escapes reunite the Yankee few in a camp of Cuban insurgents. Then comes a battle royal between Cubans and Spaniards, with the odds on the latter until a detachment of United States marines suddenly appear just in time to save the day.

Of course, it was all very near to the same thing, that we had first seen in *The Last Straw* and afterward in *Cuba's Vow*, *For Liberty and Love*, *The Dawn of Freedom*, *A Daughter of Cuba*, *The Maine Avenged*, and others. The dramatic possibilities of the Sunny Isle seem to be strangely circumscribed, and either of these plays, with a few twists, might almost serve for any other. *The Red, White and Blue* was probably intended—when originally shown last summer in Philadelphia—simply as an appeal for a share of the immense supply of "kind applause" then on tap, and it will still suffice to draw heavily on whatever remains of that commodity in these days of accepted peace terms. The literary quality of the play is low, the comedy is nearly all cumbersome, the situations are conventional, but a generally capable company made them go well last evening.

Lida McMillan was an admirable, forceful, sentimental heroine, and David M. Murray did perhaps all that was possible with the role of a rather unattractive hero. Raymond Hitchcock sketched happily a highly improbable war correspondent; Lottie Alter was a sweet, dainty ingenue, and Gertrude Quinlan made a great deal of a soubrette role to which was allotted many of the strong lines generally given to the hero or the low comedian.

Charles Kent played a navy chaplain with his ever-delightful care and good taste; Stephen Wright offered an exceptionally effective blackton for the role of Randolph, and William G. Stewart was also cast to advantage as Mural. Yvonne de Treville was much admired as Mimi, and both she and Mr. Sheehan were enthusiastically applauded in the various duets allotted them throughout the opera. Villa Knox was also seen and heard to advantage in the part of the coquette, Musette.

H. L. Butler as Schaudard, Herbert Witherpoon as Coleine, E. N. Knight as Benoit, Frank Moulan as Alcidero, J. G. Gibson as Parpignol, and S. P. Veron as the Sergeant all acquitted themselves with artistic credit. Throughout the current week Charles O. Bassett will alternate with Mr. Sheehan as Randolph, and Adeline Norwood and Miss de Treville will appear alternately as Mimi.

## Star—A Grip of Steel.

Melodrama in four acts by Arthur Shirley and Ben Landeck. Produced Nov. 28.

Ronjarre	Henry Bedford
Pere Gandelu	John E. Ince
Henriette	Charles W. Lane
Talarot	Frank M. Allen
Louis Mascaret	Walter G. Horton
Mick Malloney	Lewis A. Fritch
Perpignan	W. S. Evans
Toto Chapin	Albert Roccardi
Bordogne	Robert Gaillard
Monsieur Folgat	J. J. Kearney
Baptiste	E. C. Mason
Julot	J. J. Lucy
Henriette	Helma Nelson
Mathilde Haudry	John Matthews
Charles	Eva Westcott
Mère Crochard	Lucile Allen Walker
Madame Mourivart	Carrie Jackson
Lina Mimi	Hattie Hudson

At the Star Theatre last evening *A Grip of Steel*, a four-act melodrama by Arthur Shirley and Ben Landeck, had its first production in this city, with Henry Bedford, an English actor, in the leading role, in which he gained much success in England. The theatre was filled with an audience keenly appreciative of good melodrama, and applause was bestowed fully.

The central figure of the drama is Ronjarre, leader of the Brotherhood of Hercules, a band of robbers and the terror of the French police. In the little village of Rougival, where we discover him first, Ronjarre is merely Gaston Lemaire, a quiet farmer devoted to his blind wife, Henriette. Years ago he had been convicted of a crime that he did not commit. Anger at this injustice had caused him to take revenge on the world by becoming a robber. Love for his wife, however, has made him resolve to leave his evil associates. Unfortunately, it is hard for him to break with Toto Chapin, one of the Brotherhood, who has planned to rob Pere Gandelu, a miser living in Rougival. He urges Ronjarre to commit the robbery. Ronjarre consents for the last time. In the first act Ronjarre attacks Gandelu. The miser roasts, and Ronjarre strangles him with the terrible grip of his fingers.

Henriette, the blind wife, discovers the body just as Louis Mascaret, a young lieutenant, who is about to elope with Gandelu's ward, Mathilde, enters. Ronjarre, concealed behind a door, overhears Henriette call and Louis answer her. When the police are called in Henriette confesses that Louis was in the room with the body. Ronjarre, however, without committing himself, manages to secure Louis' freedom. Meanwhile the police at Paris learn that Ronjarre is again at work, and a reward is offered for him. Toto comes to warn him, and their conversation is heard by Mick Malloney, an Irish mesmerist, who learns that Ronjarre, the robber, and Gaston Lemaire, the farmer of Rougival, are the same. Ronjarre decides to fly but wishes one more interview with his wife. Toto persuades him that there is no time and Ronjarre reluctantly goes with him. Finding that the police are close by he disguises himself as an old deaf man. He sends the police, who do not recognize him, on a false scent, and while escaping meets his wife. She has heard of his identity with the noted robber, and he admits that

it is so, but pleads with her to forgive him. So earnest is he that she does so.

Meanwhile Simon Gandelu, the disolute son of the old miser, plays an important part in the story. He had been a party to the plan to rob his father and knows that Ronjarre had taken from the old man's body a will leaving all his property to Simon. Simon wants the will, as otherwise the property will be inherited by Mathilde, the old man's ward. He offers to assist Henriette in getting to America, where she will be safe and her husband can rejoin her. Ronjarre gives him the will, but it is stolen from him by Malloney.

Ronjarre makes good his escape, and the Paris police, baffled, call to their aid Colonel Morovitch, a celebrated Russian detective. Ronjarre learns of this, meets the detective en route, seizes him, dons his clothing, and presents himself at the police headquarters in Paris as none other than Morovitch. His disguise is perfect. Henriette is brought before him to testify. The police wish to detain her, but he orders her release. Simon, who has turned informer, offers to take the police to a meeting of the band at which Ronjarre will be present. His offer is accepted, and the next scene occurs at a cafe in which the band holds its meetings. Ronjarre tells of the informer and the band votes for his death.

Ronjarre challenges Simon to a duel, but he refuses to fight, and Ronjarre starts to execute the sentence of death. At this moment the police break in. Ronjarre is pursued and captured. He is sent to prison and after a time escapes, to find that Simon has killed Henriette. He tracks Simon to a ball at the Jardin Mabille, Paris, and strangles him. As he attempts to leave he is shot and killed by the police.

The action of the melodrama is rapid and interesting. The climaxes are well led up to and effective. Comedy bits lighten the story here and there.

Henry Bedford gave a most capable impersonation of Ronjarre. He is of striking physique and personality, and acts with impulsive vigor. His various disguises were assumed with an ease that showed him to be a character actor of ability.

The supporting company was in most respects satisfactory. Helen Weatherly was sympathetic as Henriette; John E. Ince gave a good characterization of the old miser; Eva Westcott made an attractive soubrette, and John Matthews a pleasing Mathilde. The others gave fair aid.

## American—La Boheme.

Puccini's *La Boheme* was first heard in New York city when it was produced at Wallack's last May by the Royal Italian Opera company and the opera was fully criticised in THE MIRROR at that time.

Last evening the Castle Square Opera company presented the same opera with this distinction, that the text of the libretto was sung for the first time in English.

The production was highly creditable to all concerned. In one respect the performance was far superior to that given by the aforesaid Italian company. The chorus contingent at Wallack's were a grotesque lot of incompetent Italians, who could neither sing nor act, and were anything but picturesque to look upon. At the American, on the other hand, the chorus was made up of well drilled, suitably costumed and colorate performers, who sang and acted the ensemble numbers in a manner that lent life and vigor to the Quartet Latin scene.

The scenic environment of each act was also far superior to that of the Broadway production and added the requisite touch of realism to the operatic version of Murger's famous novel, "La Vie de Boheme."

The orchestra played Puccini's delightful music very effectively, which greatly assisted the principals and the chorus in their vocal efforts.

Joseph F. Sheehan proved an excellent selection for the role of Rodolph, and William G. Stewart was also cast to advantage as Mural.

Yvonne de Treville was much admired as Mimi, and both she and Mr. Sheehan were enthusiastically applauded in the various duets allotted them throughout the opera. Villa Knox was also seen and heard to advantage in the part of the coquette, Musette.

H. L. Butler as Schaudard, Herbert Witherpoon as Coleine, E. N. Knight as Benoit, Frank Moulan as Alcidero, J. G. Gibson as Parpignol, and S. P. Veron as the Sergeant all acquitted themselves with artistic credit.

Throughout the current week Charles O. Bassett will alternate with Mr. Sheehan as Rodolph, and Adeline Norwood and Miss de Treville will appear alternately as Mimi.

## Herald Square—Hotel Topsy Turvy.

A second edition of *Hotel Topsy Turvy* was put on at the Herald Square Theatre last night.

Many changes were noticeable in the operetta. The first act, rewritten by Joseph L. Brandt, was improved vastly, and went with snap and briskness. The dialogue is livelier and the story much clearer. In the second act Amorita, a new comer, danced prettily, and in the third act a mock duel between Eddie Foy and Alexis Lawgishko created no end of laughter.

The cast remained the same as before. Marie Dressler returned after a day's illness, and made her usual hit. Mae Lowery, Beatrice McKenzie, Emma Brennan, Carrie Perkins, Aubrey Boucicault, Henry Norman, Frank Smithson, Frank Iwane, and the others contributed to the enjoyment of a well filled house.

## Murray Hill—Captain Swift.

The ever-interesting *Captain Swift*, by C. Had-don Chambers, was presented very satisfactorily at the Murray Hill Theatre last night by the Donnelly Stock company. It is a drama that has all the elements necessary for long life and popularity, and is quite as seasonable this year as it was when first produced.

Robert Drouet, in the title-role, had ample opportunity not only to look well and act gracefully but to display the more forceful side of his art which is not brought out in many of the parts he plays. His acting in the last scene was especially fine. Hannah May Ingham, as Stella Darbishir, gave a charming performance. As Mrs. Seabrook, Mrs. Thomas Barry was, as she always is, a perfect actress. In the part of Mr. Seabrook, William Hedmund had not the chance to display his best work, but he was as conscientious and as artistic in rendering it as though it had been the star role.

Charles D. Waldron as Harry Seabrook, E. T. Stetson as Marshall, and Sander Milliken as Mabel Seabrook were all worthy of especial commendation. The play was well mounted and the stage management excellent. Next week Dumas' *Three Guardsmen* will be presented.

## People's—Tempest Tossed.

*Tempest Tossed*, the stirring melodrama which was seen a few weeks ago at the Grand Opera House was presented at the People's last evening by Walter Sanford's company before a large and enthusiastic audience. The woes of the heroine and the wiles of the villain interested the spectators mightily, and they cheered for virtue and hissed vice with great enthusiasm. The cast and scenic effects were entirely satisfactory, and the production will probably do a big week's business. The cast contains the names of Manife Johnston, J. M. Sainpolis, Edgar Forrest, Joseph A. Wilkes, Edward Lamb, W. H. Mathews, S. T. Lemoyne, C. J. Vincent, George Bond, Stella Rees, Minnie Victorson, and Joie Slason.

## Columbus—A Stranger in New York.

Hoyt's *A Stranger in New York*, with Harry Conner as the intruding but popular stranger, is the attraction at the Columbus this week. The music and specialties were attractive.

## At Other Playhouses.

BROADWAY.—The third week of the engagement of Jefferson De Angella in his most successful



comic opera, *The Jolly Musketeer*, began last night. Maud Hollins quickly recovered from her illness last week and is again adding to the gaiety by her impersonation of Yvette.

**ACADEMY.**—Sporting Life continues to draw immense audiences.

**BISOU.**—May Irwin in *Kate Kip*, Buyer, grows more popular every week.

**CASINO.**—A Dangerous Maid goes merrily on at this theatre.

**DALY'S.**—The second week of the elaborate production of *The Merchant of Venice* began last night.

**EMPIRE.**—John Drew in *The Liars* is still the offering here.

**FOURTEENTH STREET.**—The Village Postmaster draws well.

**FIFTH AVENUE.**—A Runaway Girl proves quite as charming at this theatre as she was in her younger days at Daly's. The second week of production of *The Merchant of Venice* began last night.

**GATRIK.**—Catherine, with Annie Russell in the title-role, continues.

**GARDEN.**—The second New York engagement of *The Christian* began at this theatre last night. Helen Lowell made her first appearance in the part made vacant by the death of Ethel Marlowe and was well received.

**HERALD SQUARE.**—Hotel Topsy Turvy continues here. Last night's performance was announced as the first of the "second edition."

**IRVING PLACE.**—Im Welschen Rooms is proving a very great success at this theatre.

**KNICKERBOCKER.**—The second week of William H. Crane's engagement in *Worth a Million* began last night.

**MANHATTAN.**—The Turtle still attracts curious crowds.

**MADISON SQUARE.**—On and Off is still on.

**METROPOLIS.**—Devil's Island, the Dreyfus play lately seen at the Harlem Opera House, is the bill this week.

**GERMANIA.**—A Day in Manila is still the bill at this house.

#### DEATH OF C. W. COULDOCK.

Charles W. Couldock, whose serious illness was reported in last week's *MIRROR*, died at his home, 116 East Ninety-third Street, last Sunday evening, at a quarter to 10 o'clock, from dropsy of the heart. He seemed in good spirits until half an hour before his death. On Sunday afternoon his physicians thought he was improving, and the end came unexpectedly.

Mr. Couldock had been a well-known actor to three generations of theatregoers, but was best known to the present generation as the personator of Dunstan Kirke, having appeared as the old miller in *Hazel Kirke* for 486 consecutive performances at the Madison Square Theatre, New York City, and for a long time afterward in the same role in various road companies. Altogether he played the part over fifteen hundred times. He had been equally famous in previous years as Luke Fielding in *The Willow Copse*. Among his other roles in which he was greatly admired were Peter Probit in *The Chimney Corner*; Antoine Du Vernet in *The Advocate*; Bob Ayke in *The School of Reform*; the title-role in *Louis XI.*; and Abel Tarot in *Our American Cousin*. He possessed a splendid voice, and his acting was exceedingly sympathetic, forcible and artistic. He had endeared himself to thousands of theatregoers, and the news of his death will cause sorrow to them as well as to a large circle of personal friends.

Mr. Couldock was in his eighty-fourth year at the time of his death, having been born at Long Acre, London, on April 26, 1815. His father was a compositor, who died in 1819, and the future actor was brought up by his grandmother, who was very fond of him. When he was eleven he kept the men's time in the shop of his stepfather, John S. Pickford, a master carpenter, and learned the rudiments of the carpentry trade. Up to that time he had been attending the London High School, and he continued his education by attending school in the evening. One of his aunts objected to his being made a carpenter, and induced some of her friends to take him into a silk warehouse in Newgate Street, London.

On April 13, 1835, *THE MIRROR* published a long interview with Mr. Couldock, in which he gave a most interesting account of his long and honorable career. In the course of this interview, on being asked how he happened to adopt the stage, Mr. Couldock said:

When I was about sixteen I saw Macready play *Werner*, and from that time on I cherished an ardent longing to go on the stage. My grandmother was very much opposed to my becoming an actor, so I gave up the idea until after her death, which occurred when I was twenty-one. I gained some experience in appearing before an audience by speaking in an elocution class before two or three hundred people at the Aldersgate Institute. My first step toward getting on the stage was to induce an actor I knew to present me to William Osberry, who was managing Sadler's Wells Theatre. My promising to invest ten pounds in tickets I was allowed to perpetrate the character of Othello for the benefit of a Mr. Burton, an actor in hard luck. The warehousemen attended the performance and applauded everything I did. I was billed as "Mr. Fortescue, his first appearance in London." There was a liberal individual in the audience who seemed puzzled to know why I should be the recipient of so much applause. At every outburst of applause he would look around in wonderment. At last after a terrific round he could contain himself no longer, and said loud enough for the entire audience to hear him, "Sheep me God, I don't see it!" Poor fellow! of course he couldn't see it. It wasn't there! The enthusiasm was purely complimentary. After the performance my friends were waiting for me at the stage door. They took me up into a large room of the Sir Hugh Middleton Tavern, presented me with fifty pounds, and drew up resolutions requesting me to make the stage my profession.

Accordingly I went to the dramatic agents, and waited and waited for three long months. My fifty pounds were nearly gone. Then I wrote to one of the agents that if he could procure me an immediate engagement I would give him two pounds. That tempted him. The next post brought a note asking me to call. I paid the two pounds and accepted an engagement to join Rogers' troupe, which was waiting for me at the stage door. They took me up into a large room of the Sir Hugh Middleton Tavern, presented me with fifty pounds, and drew up resolutions requesting me to make the stage my profession.

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and one fine day she sent back all my letters. Was I heartbroken? No, I simply determined to go back to stage work at the first opportunity, and I did. I was then about twenty-six. I first secured an engagement with a stock company at Gravesend. The year following I went to Bath, where I supported John Vandenhoff. About this time I was married at Bristol. My wife's maiden name was Louisa Smith. Three of our children died as infants. My daughter Eliza died over twenty years ago, and my wife died in 1877. My son Sydney is a stage-carpenter by trade. I make my home with him in New York, and I just dote on my little grandchild.

The principal events of Mr. Couldock's career were published in last week's *MIRROR*, in a biographical sketch condensed from the "interview" from which the above is quoted. It may be of interest to quote also from this interview his autobiographical record of his career in this country. On being asked where he made his American debut, Mr. Couldock said:

At the old Broadway Theatre on Oct. 8, 1849, under the management of E. A. Marshall, I played the title-role in *The Stranger*, supporting Miss Cushman as Mrs. Haller. After playing for a month in New York, I appeared with Miss Cushman in Philadelphia, Boston, New Orleans, and other cities. On our return to New York I supported her during her engagement at the Astor Place Theatre, after which she returned to England. I was satisfied by this time that I should like to live in America, and sent for my wife and family. I secured an engagement with the following season as leading man with Marshall for his Walnut Street Theatre in Philadelphia, and opened there in August in 1850 as Jacques in *As You Like It*. I remained in Philadelphia for four seasons. During my second season Madame Celeste played an engagement there in her new play, *The Willow Copse*. I had often played with Madame Celeste in the old country, and she told me the part of Luke Fielding would suit me exactly, and it did. At the end of the performance there was a great call, and I led Madame Vestris in front of the curtain, but instead of acknowledging the applause herself she presented me to the audience. After we got off she told me in the wings that *The Willow Copse* ought to be mine, and gave me permission to copy the manuscript. That's how the piece came into my possession. During the vacation at the end of the season I played in *The Willow Copse* as a star, filling successful engagements of three weeks each both in New York and Albany.

On being asked how he happened to be cast for the character of Dunstan Kirke, Mr. Couldock said:

Why, it came about in this way. I came to New York and accepted an offer from Steele Mackaye to play in his piece called *Won at Last*, which was produced in a small theatre on the site of the present Madison Square. I afterward went on the road in *Won at Last*. This led to my engagement to play the role of Dunstan Kirke. It was originally intended to open the new Madison Square Theatre in October, 1879, but the blasting for the sinking stage took longer than was expected. The company was sent on the road, and *The Iron Will*, which was to have been the opening piece in New York, was accordingly first presented in Providence, Baltimore, Philadelphia, and elsewhere. But the piece didn't make money, and we were ordered in. We laid off for two weeks, during which time some alterations were made in the play. It was then presented at the Madison Square Theatre in February, 1880, under the title of *Hazel Kirke*. The opening night drew a crowded house, but there was a lamentable falling off on the second night. Business kept getting worse and worse for the first two weeks, and *Masks and Faces* was put in rehearsal. One night Steele Mackaye came to my dressing-room and said exultingly, "There's five dollars more in the house to-night than last night." The next night he exclaimed in great glee, "There's five dollars more even than last night." I told him that it wouldn't surprise me if the play would be a success after all. Well, you know all about its unprecedented run. I played Dunstan Kirke 275 consecutive times in New York, and afterward for five years on the road. I attribute the success of *Hazel Kirke* to the fact that it possesses the one touch of nature that makes the whole world kin. It tells a simple dramatic story in a simple but effective manner.

Mr. Couldock was in the cast of *Saints and Sinners* at the Madison Square, and afterward went on the road with the company. Subsequently he was with Effie Ellsler in *Hazel Kirke* for three seasons. While J. H. Stoddart was filling an engagement at Washington, Mr. Couldock played Colonel Preston in *Alabama* at the Madison Square for three weeks. He also appeared for six weeks in A. M. Palmer's production of *New Blood* at Chicago. After that he went on the road in *Humanity*, but after playing for six weeks he was compelled to resign owing to an attack of rheumatism.

On May 10, 1887, a complimentary benefit was tendered Mr. Couldock at the Star Theatre in celebration of his fiftieth year on the stage. At this benefit Edwin Booth, Emma Vaders, Carl Ahrendt, John T. Malone, Augusta Foster, and Charles Hanford, H. C. Barton and Edwin Boyle appeared in the third act of *Hamlet*. Fanny Davenport, John Gilbert, Robert B. Mantell, and J. H. Barnes appeared in the screen scene from *The School for Scandal*. Lawrence Barrett and John T. Malone gave the quarrel scene from *Julius Caesar*, and the third act of *The Rivals* was presented with a cast including Mrs. John Drew, Joseph Jefferson, James O'Neill, Kyrle Bellw, Annie Robe, and G. W. Denham. Mr. Couldock read J. T. Trowbridge's "The Vagabonds," and in response to a recall he made a touching speech, in which he told the audience how proud he was that his fifty years of service had been so greatly appreciated, and thanked all concerned in the benefit for what they had done for him.

A second testimonial was tendered to Mr. Couldock on May 7, 1895, at the Fifth Avenue Theatre, New York City, when *The Rivals* was presented with an all-star cast, including Joseph Jefferson, Nat. C. Goodwin, Thomas W. Keene, William H. Crane, Henry Miller, De Wolf Hopper, Thomas Q. Seabrooke, Viola Allen, Mr. John Drew, and Nellie McHenry. The seats had been sold at auction for \$5,869, and the sale of souvenirs raised the total to over \$6,000. Arrangements were effected by which an annual income of \$1,200 was secured to the veteran actor.

#### WHERE TO SPEND THE WINTER.

Southern Railway, Eastern office, 271 Broadway, can furnish you with all information regarding the winter resorts of the South. This great system traverses all of the Southern States over its own rails and is the direct thoroughfare of travel to Cuba, Mexico and the Pacific Coast. For particulars call on or address Alex. S. Thweatt, Eastern Passenger Agent.

#### REYNOLDS WITH NUGENT.

P. J. Reynolds, for three years Secretary of the Actors' Society of America, is now associated with E. J. Nugent at the Metropolitan Dramatic Agency, rooms 4 and 6, 1293 and 1295 Broadway. Mr. Reynolds will give his entire attention to this new venture, and his wide acquaintance and experience as to the wants of managers in all branches of the theatrical profession will be a guarantee that the best artists of the dramatic, operatic, and vaudeville stage will be listed on their books. Managers and members of the theatrical profession are cordially invited to visit the agency.

#### THE DRAMA IN ITALY.

The Little Duse—Deaths of Cesare Rossi and Costanzi—Verdi's Birthday.

(Special Correspondence of The Mirror.)

ROME, Nov. 10.

A new Duse has appeared as another brilliant star on the theatrical horizon of Italy. "Little Duse," she is called, for she is only eleven years of age. Her name is Cornelia Pallotti, and she took her audience by storm on her first appearance, awakening a sleepy slumber at the very first word she uttered, just as the now great Duse did years ago in Naples. Like the great Duse, also, what is especially remarkable in the little Duse is her spontaneous ease and naturalness, which is a good omen for her future individual originality. As a rule little prodigies are caricatures of older artists, but this is not the case with Cornelia Pallotti. She has already a style of her own, and a voice which she can modulate at will. Nor is this all. She moves on the stage as easily as if she were an old and experienced actress instead of a mere child. As yet she plays only in children's parts. But these roles have also been played by grown-up actresses, and the plays are as interesting as other plays—plays that require good acting and are a mixture of smiles and tears.

As for the great Duse, she is going to Athens in a few weeks' time, and after that she will tour with the great tragedian, Zaccari. They will play Ibsen together, and Gabriel d'Annunzio. Perhaps we may also see these two greatest of Italian artists in Shakespeare! In her teens Duse made one of her first sensations as Desdemona, when she had scarcely a dress fit for the part.

Novelli is now on the road to Monte Carlo and Paris, and this time he takes his scenery with him, also properties and new costumes, all faithful copies of the costumes and scenery required for the parts he intends to play, such as *Shylock*, *Othello*, and *Hamlet*—which an Italian critic ascribed to Echegaray? He will give also *Leis IX.*, and plays by Goldoni, Rovetta, Echegaray, Tomayo, Traversi, Barriere, and, of course, Aicard's *Papa Labourd*, which, as Novelli plays it, is very different from Aicard's original.

During Novelli's visit to Paris Bernhardt will make another tour in Italy. Maria Guerrero also is making a tour in Italy, and is quite successful.

Amelia Rosetti has won the first prize given by the Dramatic Concours of Turin. Like the other plays, hers was presented in public, before the prize was awarded and before the author's name was known. The jury was unanimous in its opinion, and when the name was unsealed and read to the public it was greeted with cheers from every part of the house.

The successful author, Signor Nani, has written a new play, *An African Love*, which takes a prologue and six acts to tell. But it pleases the public, and that is the principal quality required here, as elsewhere.

Giacosa is writing a new play and has nearly completed it. But he will not give it a title until quite finished.

Cesare Rossi, a brother of the tragedian, Ernesto Rossi, is dead, and died of a fit like his brother. At one time the brothers played together, Cesare being Ernesto's comic man. His appearance was as comic as his acting, and those who knew him in his youth say that he was never young. He seemed destined by nature to play prehistoric parts. His face had the shape of a sharp knife in the centre of which was an enormous nose, known by an ungrateful public as the "Cesare Rossi nose." His skin also was all wrinkles, and his voice was spasmodic. Such a man could never have played other parts than those which he fortunately adopted as his own, and in which his peculiarities, instead of being defects, raised him to be the first Italian comic actor of his day. It was his knowledge of these physical defects that gave him power to turn them to account, instead of making him ridiculous. No one else ever drew such effects from Goldoni's comedies, in which his laughter was contagious, and at the same time no one ever drew so many tears from women's eyes as he did in *The Porter's Knot*—a part in which he had no rival on any stage. To play in the Valle Theatre, Rome, was the pinnacle of his most ambitious dreams, and when he did come he stayed the whole winter. He was the last of the old Italian school of comic actors, and the stage was the greatest love of his life. He retired only a few months ago. That killed him. The authorities of his native town were present at his funeral, and it required two cars, beside the bier, to hold all the wreaths sent. A member of Parliament spoke at his grave, beside many of his old friends and fellow-artists. Every shop in the town, also, was closed in honor of its lost citizen.

Another death which has touched more nearly the heart of Rome has been that of Domenico Costanzi, who built the Costanzi Theatre, one of the most elegant theatres in Italy, and in which Mascagni first produced his *Cavalleria Rusticana*, the foundation on which his fame was built. In this theatre Mascagni's *Iris* is soon to be heard. Cavaliere Domenico Costanzi leaves a son and a daughter.

Emma Nevada has enjoyed a triumphal tour through Italy. She is as pretty as ever, her voice is as silvery, and she trills as marvelously as ever.

Italian walnut, it appears, is the wood that makes the best violins. It gives a sound that no other wood can equal, and a Belgian is now employing it in the manufacture of violins intended to equal if not to surpass the best ever made in Cremona.

Verdi completed the eighty-first year of his age some four weeks ago, and to celebrate the event a newspaper published a special number on green paper—verde meaning green in Italian—and printed with green ink! Mascagni, Leoncavallo, Puccini, Borini, Massenet, Pongin, Claretie, all contributed to it, and, moreover, it gave illustrations of the house wherein Verdi was born, his villa of Santa Agatha, pictures of Rigoletto and Falstaff, and portraits of Verdi from babyhood till now. A more appropriate compliment could not have been imagined.

The Pope has written a poem, to be set to music by Dubois, of Paris, and to be performed in Rheims during the festivities in celebration of King Clovis' conversion to Christianity. The poem is called, "Vivat Christus qui diligit Francos." The musical part of the poem is a cantata for orchestra, chorus, tenor and baritone. It is divided in three parts: "Clovis' baptism," "Christian heroism," and "Christ's Triumph."

S. P. Q. R.

#### CUES.

W. B. Arnold, who was to have joined A. Twigg of Laurel, has gone to his home in Ohio, where he will rest for several months.

A Daughter of Cuba will probably reopen in the near future.

#### A STUDENTS' CONCERT.

The National Conservatory Orchestra, under the direction of Gustav Hinrichs, gave its first concert at Madison Square Garden Concert Hall on Tuesday evening, Nov. 22. This orchestra is composed of forty young musicians, instructed free of all expense and rehearsed constantly by the professors of the conservatory. A number of professionals appeared with the orchestra, more for the purpose of giving confidence to the pupils than because their assistance was necessary in rendering the programme. Schubert's entr'acte from *Rasamund*, and Massenet's suite, *Les Etrangers*, were admirably executed. The soloists, Grace Hallack, pianiste, and Harry T. Burleigh, baritone, were enthusiastically applauded, and certainly both deserved the honor they received. The concert, on the whole, was exceedingly gratifying to all who are interested in musical education in America. Five more concerts will be given by the orchestra during the winter.

#### AN UNFOUNDED RUMOR.

When asked by a *MIRROR* man yesterday concerning the report that the Herald Square Theatre would shortly be under the sole direction of Charles E. Evans, instead of that of Evans and Mann, W. D. Mann said: "There is no foundation for the story. Mr. Evans is the sole proprietor of the theatre, and I am employed as its manager. I have no interest in the house to dispose of. I am not to give up the management. My recent sale of my interest in *The French Maid* to F. Ziegfeld, Sr., may have given rise to the rumor.

#### MUSICAL NOTES.

Pietro Mascagni's new three-act Japanese opera, *Iris*, was produced last Wednesday before a distinguished audience at the Costanzi Theatre, Rome, Italy, and was received with enthusiasm.

Sauer will arrive in this country about Jan. 6, making his debut here at the Metropolitan Opera House Jan. 10.

Puccini is writing an opera, based upon *La Tosca*, for Nellie Melba.

Danko Gabor has specially arranged, for his Hungarian Band in Buda-Pesth, five of Rudolph Aronson's compositions—"Japonica" and "Pickaninny" seranades, "Prince and Princess" gavotte, "Rough Riders" march, and "Teresta" waltz. Copies of these arrangements have been received by Leo Sommer and are being performed by his various Hungarian bands in New York.

S. Corneux Behenna has replaced George C. Dent as manager of the Scalchi Operatic company.

The fourth Sunday night popular concert by the Paur Symphony Orchestra drew a large audience to Carnegie Hall on Nov. 26, in spite of the extremely bad weather. The soloists, all of whom were well received, were Antoinette Trebelli, soprano; Maria Victoria Torrilhou, pianiste, and Franz Kaltenborn, violinist. By far the most enjoyable number on the programme was the "Peer Gynt" suite (Greig), which was rendered perfectly and won enthusiastic applause.

The Maurice Grau Opera company have arrived from Chicago to open this (Tuesday) evening at the Metropolitan Opera House.

The first concert of the New York Liederkraus, under the new conductor, Dr. Paul Klengel, occurred last Sunday. Madame Gadski was the principal soloist.

Nellie Melba made her American reappearance last Tuesday at the Metropolitan Opera House in a benefit for the Sunnyside Day Nursery. Other soloists were Gertrude May Stein, Signor Pandolfini, and MM. Bourdourisque and Bensaude.

Adele Ans der Ohe gave her second piano recital at Mendelssohn Hall last Tuesday, and the Kaltenborn Quartet gave their first concert at Carnegie Hall on the same day.

A public rehearsal for the second Philharmonic Society concert was given last Wednesday at Carnegie Hall with Madame Gadski as soloist, Emil Paur conducting.

#### ENGAGEMENTS.

Tom Pansley, with McSorley's Twins.

Irving Chauncey, for A Missit Marriage.

Leander Branden, for Devil's Island.

Pearl Evelynne, with Joseph Murphy, for leads.

True S. James, to rejoin Under the Dome for leading business.

Hattie E. Schell, for the lead in *The Heart of the Klondike*.

James A. Keane, for Lost in Siberia, to play the lead, joining in Harlem next week.

Frank P. Haven, with Tom Edison, the Electrician, as manager.

Stella Rees, re-engaged for her original role in *Tempest Tossed*.

Henry J. Bagge will succeed William Bonelli as Joe Lee in *Sporting Life* next Monday.

#### SOUTHERN R'Y DINING CAR SERVICE.

Commencing November 23d, additional Dining Car Service, Southern Railway Dining Cars, will be operated on the Southern Railway U. S. Fast Mail trains daily the year round, thus completing Dining Car Service on all trains of the Southern Railway via Washington to Florida, Atlanta, New Orleans and points South and Southwest. The Dining Cars are all of the latest model and the markets are drawn upon liberally for the best and most seasonable supplies, while the cuisine and service are of the highest order. The Southern Railway is the only Southern Line operating Dining Cars the year round.—New York Office, 271 Broadway.

#### PROF. C. CONSTANTINE.

Stage Dancing Songs, Sketches.

121 West 42 St. (New Buildg.)

After months in London and Paris securing a collection of the latest songs, dances, sketches, and vaudeville material, Prof. Constantine has returned to New York with a full and complete repertoire of the latest and best of the European stage. He will give a series of performances at the Grand Central Palace, beginning on Monday, Nov. 13, at 8 o'clock. Tickets 50c, 75c, 1.00, 1.50, 2.00. Reserved seats 3.00. Box seats 5.00. Reserved seats 3.00. Box seats 5.00. Reserved seats 3.00. Box seats 5.00.

#### PLAYS

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## THE VAUDEVILLE STAGE

### A VERSATILE ACTRESS.

Seienna Fetter Royle is an actress equally good in drama and comedy, and has made notable successes in both fields of stage work. At present she is playing in vaudeville with her husband, Edwin Milton Royle, the clever author-actor. They are among the few legitimate performers who have scored genuine hits in vaudeville, and the demand for their services is so great that they could fill their season twice over. During their engagement on the Orpheum circuit they produced two new comedies by Mr. Royle, Miss Walcott of Wall Street and The Highball Family, both of which scored hits. At Salt Lake City, Utah, on Nov. 8, the Royles, assisted by Minnie Dupont and William Frederick, produced Captain Impudence and the two new pieces, giving the entire evening's entertainment with songs between the plays, by Irene Franklin. Mr. and Mrs. Royle may present their three plays in the legitimate houses next season, giving an entertainment like that of the late Rosina Vokes.

### THEATRES AND MUSIC HALLS.

#### Tony Pastor's.

Milton and Dollie Nobles are the stars this week. The others are Johnnie Carroll and Adie Crawford, comedy duo; Dean and José, travesty team; John and Nellie McCarthy, comedy duo; C. W. Littlefield, mimic; Maud McIntyre, comedienne; May Mooney, balladist; Edwards, Kernell and Williams, in A Night Out; Leavitt and Novello, equilibrist; the Robbins, comedy duo; the Blakeslee, acrobats; W. J. Alexander, comedian, and Lord and Rowe, comedy duo. Tony Pastor contributes his budget of parodies.

#### Keith's Union Square.

Felix Morris and his supporting company present The Vagabond, and head a bill which includes Lizzie Evans and Harry Mills, in their new sketch, A Mock Marriage; Joe Welch, Hebrew comedian; Harrigan, the tramp juggler; Edwin F. Goodwin, mimic and comedian; Conway and Leland, musical comedians; Billy Carter, banjo comedian; Rellie, Templeton and Rellie, comedy trio; Matthews and Harris, comedy duo; Powers and Hyde, comedians; Lavender and Tompson, comedians; Nellie Symour, comedienne; the Consolidated Trio, Kleist Brothers, and the biograph, with new views.

#### Pleasure Palace.

The Battle of San Juan, which has proven a tremendous success, is continued as the feature. The other numbers are by Maggie Cline, "The Irish Queen"; M. Rudinoff, French entertainer; Ethel Levey, comedienne; Charles T. Aldrich, comedy juggler; Minnie Method, soprano; the Columbian Four, musicians; Masius and Masette, acrobatic comedy duo; Eldora and Norine, equilibrist; Signor Ricci, violinist; Lawrence and Harrington, comedy duo; the Maginley, aerial artists; Meereau and De Moss, illustrated songs, and others.

#### Proctor's.

Joseph Hart and Carrie De Mar, in Dr. Chauncey's Visit, head the bill. Grace Huntington, assisted by Clarence Heritage, makes her vaudeville debut in Checkmate. The production of Holly Tree Inn is continued for another week. The others are Al Leach and the three Rosebuds, in Their First Lesson; Giacinta Della Rocca, violinist; the Van Aukens, triple-bar act; the Brothers Danna, acrobatic comedians; Swift and Chase, musical comedians; Morris' ponies; Fred Valmore, the instrumental man; Armin and Wagner, operatic travesty duo; Topperwein, sharpshooter; Klein and Clifton, comedy duo; Edward J. Boyle, blind vocalist, and Rosaire, wire-walker. The wargraph remains.

#### Koster and Bial's.

Virginia Aragon, "Queen of the high wire," makes her reappearance after an absence of three years. The Sisters Hapko make their American debut. Kelly and Ashby, and the Fredericks Troupe, are in their last week. The others are Josephine Hall, in her new specialty; the four Abas, musical equilibrist; Monroe and Mack, comedians; Goggin and Davis, acrobatic comedians; Jane Delorme, and Williams and Walker, with their company of forty colored people, in a melange of coon songs and dancing.

#### Weber and Fields' Music Hall.

Hurly Burly, Cyranose, and The Heathen are still the features. They are preceded by an olio furnished by Webb and Hassan, acrobats, and Esmeralda, wire performer.

### THE BURLESQUE HOUSES.

SAN T. JACK'S.—The bill continues, the burlesques, first part and living pictures, along with Enlille, Fatima, and the Mendoza Sisters. Newcomers are Louise Sanford, the Bannocks, Troubadour Trio, and the Seven Whirlwinds.

MINER'S BOWERY.—Miner and Van's Bohemian Burlesquers present their burlesque, along with Van and Nobriga, Evans and Vidocq, Saxon and Brooks, Fisher and Jansen, Myrtle Tressider, and Tommy Burnett. Jermon's Black Crook Extravaganza company follow.

LONDON.—Harry Morris' Little Lambs show two burlesques, and introduce Harry Morris, Jean Cunningham, Charles Kenna, Johnson Trio, Masse, Florence Wragland, Panchon Sisters, and Dilks and Wade. Vanity Fair comes next.

DEWEY.—Hurtig and Seamon's Bowery Burlesquers are here this week, with Truly Shattuck as the leading feature. The company includes Loney Haskell and others. A burlesque, entitled Slumming, introduces the entire company in a merry mixture of mirth and music.

MINER'S EIGHTH AVENUE.—Jermon's Black Crook Extravaganza company provide the bill for the week.

OLYMPIC.—The Venetian Burlesquers are the week's entertainers.

### LAST WEEK'S BILLS.

PROCTOR'S.—Holly Tree Inn, a one-act play, dramatized especially for Mr. Proctor by Augustus Thomas (who, by the way, seems to be finding much greater appreciation in vaudeville than he has in the legitimate of late), was successfully produced under the personal direction of the author. The pretty little story of the youthful elopers was excellently told and splendidly acted by Katie McArdle as Harry, Trilzie Morrison as Norah, William Sprague as Cobia, Millie Sackett as Mrs. Tripp, and J. D. Evans as Walmore. The children are very clever, and their work met with warm approval. The others are excellent. The play was prettily staged, and the entire production reflects credit upon Mr. Proctor, Mr. Thomas, and John J. Iria, who arranged for its presentation. M. Rudinoff, the great French entertainer, scored a big hit with the smoke and shadow pictures and his imitations. He also sang "Get Your Money's Worth" in English and put a good deal more ginger into it than some of the real coons who have sung it. Charles T. Aldrich closed his very funny juggling act with a caricature of Rudinoff in his smoke picture specialty. He imitated his accent very closely, and his business with the super was extremely ludicrous. Ethel Levey made her first appearance in long skirts, and went even better than she did when she was in the conventional suburban costume. She has no superior as a singer of coon songs, whether they are of the rough or sentimental order, and her coons were well deserved. Her new costume is a great improvement and is very

becoming. Yorks and Adams won many laughs in their Yiddish specialty. Watson, Hutchings and Edwards scored a big hit in their sketch. Leo Dervalto was applauded for his nerve in rolling his globe up to the flies and back again. LeRoy and Clayton kept the audience in great humor with their unique and original specialty. Knoll and McNeill played delightfully on their cornets. They are artists in their line, and were heartily applauded. The others were the three Nevarrs, Hill and Whittaker, Louise Sanford, Tom Hebron, Frank Whitman, and Cyr and Hill. The wargraph had some new views.

KOSTER AND BIAL'S.—Josephine Hall made her debut as an out and out vaudeville star. She has been loitering around the edge of the pool for some time and has finally taken the plunge. The management of Koster and Bial's "certainly was good to her," for not only has her name the biggest kind of type, but her new specialty was produced with all the care and expense usually accorded only to a piece which is expected to entertain the audience for a whole evening. It is probably the most elaborately staged single specialty ever seen in this country. Miss Hall began by appearing in front of the Bowery drop, which is all that is left of in Gotham, and sang "Rag-Time Lix," with the usual chorus of tough boys in the aisles. This was redounded, and so her new act started off well. After a short intermission the scene changed to a pretty view of a valley in the South by moonlight. It is an elaborate set, with a cabin on one side, in which a young colored girl is seen busying herself about household affairs. Miss Hall, in a tight-fitting suit of knickerbockers, which showed that her figure had lost none of its trimness, struck a graceful attitude and sang a new song called "My Saffron-Colored Sue." For the third song there was a scene showing the Casino in Central Park at night. On the piazza were chappies and chappiettes making merry, while waiters flitted to and fro filling orders. A beautifully appointed bar (for which due credit is given in the programme) dashed up to the door, and out stepped Miss Hall in the dress of the New York young man of money. She sang a song about the Casino, and as she mentioned the celebrities they came along and strolled into the cafe. There were Abe Hammett, "Fatty" Bates, George Kessler, and others. The entire specialty was arranged by Richard Carle and Alfred E. Aaron, who furnished the words. Both words and music are very catchy, and it is likely that Miss Hall will be a feature at the house the rest of the season. While she has scarcely any singing voice, Miss Hall enunciates very distinctly, and so the absence of melody is not noticed by those who like to know what a performer is singing about. When she gets used to the new order of things she will put a good deal more dash into her work, and her success will grow. The four Abas, musical equilibrist, from Europe, made their American debut in a specialty, the like of which has never been seen here before. They do a number of difficult balancing feats, and while in the most awkward positions play on various musical instruments. One of them balanced himself on one hand on the back of a chair, while he played a cornet solo with the other. Their finish is very strong. Three of them got up on a little platform, and while the other one supports their weight they play a short selection on small xylophones. They made a hit, and will probably be even more successful in the continuous houses. Williams and Walker's entertainment now moves with great briskness and is consequently very enjoyable. The Sisters Hawthorne, Kelly and Ashby, Monroe and Mack, the Fredericks Trio, Goggin and Davis, and Jane Delorme made their usual hits.

TONY PASTOR'S.—Tony Pastor sang his parodies with his usual success. Filson and Kroil presented A Trip on the Derby, and kept the audience in a constant roar. George Evans had several new jokes, and they all made hits. His songs were applauded as usual. Emma Krause and Marguerite Rosa played a return engagement in their singing sketch assisted by their funny Dutch pickaninies. Their success was even greater than on their previous visit, and they were obliged to respond to many well-deserved encores. Maud Nugent, who is a prime favorite here, made her accustomed hit. O'Brien and Harrel reappeared in their old sketch, The Newboy's Courtship, which retains its popularity. Marion and Pearl rattled off their repartee in brisk fashion. Cook and Osten did an excellent illustrated song specialty and were warmly encored. Fields and Salina did some good singing, dancing and high kicking. Josie Clafin sang some songs in a rather original way and seemed to please the crowd. Eddie Flinn, who has changed his make-up, did some smart tricks on the bicycle. The others were Gardner and Gilmore, Warren and Howard and Bowen and Mills.

PLEASURE PALACE.—The Battle of San Juan, which was described in last week's MIRROR, attracted immense houses throughout the week. In spite of the inclement weather, every seat and every inch of standing room was occupied every evening, and many had to postpone their visit on account of being unable to obtain admission. Even in the afternoon S. R. O. was the case on several days. The crowds were enthusiastic in the extreme and manifested in no uncertain way their approval of Mr. Proctor and Mr. Fynes' great scheme for utilizing the resources of this immense establishment for the purpose of giving the biggest value for the money ever known in the history of vaudeville. The battle was improved at every performance, and by the end of the week was in first-class running order. The men worked with a vim and their efforts brought cheers from the thousands who witnessed the spectacle. The success achieved by this production warrants its retention as a feature of the bill during the entire season. It is especially attractive to the young people, who have read so much of the action displayed by the American soldiers in Cuba, and they gain as much information by seeing it as by reading a dozen magazine articles. The spectacle was only a half-hour "turn" in an unusually excellent bill. Joseph Hart, the popular comedian, assisted by clever Carrie De Mar, made a ten-strike with his sketch, Dr. Chauncey's Visit. He sang a new song to the air of "Stars and Stripes Forever," which brought down the house, and another, in which he mentioned the names of many popular plays. The success of the team was complete. No less credit must be given to Herbert Cawthorne and Susie Forrester, who kept the audience in an uproar with their sketch, A Damage Suit, which is one of the funniest skits on the stage. Mr. Cawthorne's comedy and Miss Forrester's coon songs were taking features, and laughter, applause and encores were incessant while they held the stage. The Brothers Danna were seen in their funny acrobatic act. Will F. Denay played in a number of new songs, some of which have been recently imported from England. Edwin R. Lang, the poetical tramp, who looks like the Prince of Wales, but is a much better actor, won many laughs with his sallies and verses. The Van Aukens were applauded for their splendid acrobatic work on the triple bar. Valmore, "the instrumental man," gave marvelous imitations of many instruments. Others who made hits were Marian and Yost, Florio, Moore, Julia Lee, Collins and Brian, Matt Fagan, Fred Watson, and Isoberty's poodles.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Hurly Burly, Cyranose, and The Heathen continued their successful careers. Weber and Fields, Ross and Fenton, Fay Templeton, John T. Kelly, Dave Warfield, Roscoe Clayton, and the other popular members of the stock company sang, danced and joked to the delight of large audiences. A little travesty on the duel scene in A Dangerous Maid made a big hit. The Pantner Brothers, acrobats and head-balers, did their astonishing tricks and won applause, and Chip, "the boy wonder," sang and danced in a pleasing way.

HARLEM MUSIC HALL.—Mr. and Mrs. Sidney Drew were the headliners. Fred Edridge's witticisms and parodies made a half-hour of laughter. Willis and Lovette were also heavy scores. The other acts were those of Blum,

Bowers and Dixon, the Bijou Comedy Four, Mills, Carrie and Dave Meiers.

KEITH'S UNION SQUARE.—Amelia Summerville was the star of the bill and made an emphatic hit in Kyd's Bride. There was a laugh in almost every line, and the comedy situations caused the audiences to shriek with laughter. The sketch went a hundred times better than it did when it was produced for the first time a few weeks ago, and Miss Summerville may now look forward to a pleasant and profitable season in vaudeville. The support has been changed, Edwin Chapman appearing as the Professor and Kate Gilbert as his wife. Mr. Chapman's performance is deserving of the highest praise. With his broad, farce-comedy methods he put plenty of life into his part, and gave Miss Summerville admirable support. Miss Gilbert was entirely satisfactory, and Miss Summerville played with splendid effect. Frank Bush made his first appearance at this house and scored a complete success in a revised edition of his monologue. He won just as many laughs as he ever did with his ragged-edged gags, and if he continues his good work he can be a headliner at any of the most refined houses in the land. Lillian Green and William Friend were seen once more in Mrs. Bruno's Burglar, which was one of the most pleasing features of the bill. Miss Green appeared in full evening dress and made a very pretty picture. She sang a high-class ballad very well indeed, and the comedy work of herself and Mr. Friend brought frequent laughs. Mr. Friend has improved greatly and gave a very smooth performance. Juan Calcedo, "King of the Bounding Wire," justified his title, and his startling performance caused the spectators to break into enthusiastic applause. Gus Williams had a budget of new gags, and made a big hit. Maxwell and Simpson were applauded to the echo for their illustrated songs, which are the best of their kind. Lew Bloom and Jane Cooper were as successful as ever in their sketch, The Tramp's Visit. Others who pleased were Ramza and Arno, Dick and Alice McAvoy, Mardo, Leonard and Fulton, The Harbicks, the two Fords, Mazziotto and Jessie De Lane. The biograph has some excellent new views. Big business prevailed throughout the week.

### The Burlesque Houses.

BOWERY.—The Knickerbockers played a return date here to good business. They offered a new burlesque, Mixed Ed, written by George Totten Smith, which is a vast improvement over the one presented by the company on its former visit. The skit is brimful of popular medleys and bright comedy work and pleased the house immensely. Newcomers in the company are Shayne and Worden, in a pleasing comedy act; Raymond and West, experts in cake-walking; Vera Hart, balladist, and the California Trio, knockabouts. The Three Granders, Mae Taylor, M. S. Whallen, and Grant and Durand repeated former hits.

DEWEY.—May Howard's Burlesque company drew big houses here last week. The company contains many clever people, who show to great advantage in the burlesques. The Ladies' All-mony Club and Secret Service. May Howard was in excellent voice and spirits, and sang some up-to-date songs very cleverly. The olio included Joe Welch, King of Hebrew impersonators; the Ben Harney Trio, Flynn and De Costa, the five Cornallies, the Mills Trio, Al. H. Weston, and Moran and Wesley.

LONDON.—Rice and Barton's Big Gaiety company packed the house at every performance, opening the bill with a capital farce, Maud of the Tenderloin, and closing with a lively burlesque, Naughty Coney Island. Charles Barton, always an excellent comedian, scored countless laughs in each. George W. Rice coming into the last for a share of honors. Hattie Mills made a hit by her songs, and Idylla Vyner danced as prettily as she looked, which is saying a great deal. In the olio, Barton and Eckhoff gave their funny musical act; Swan and Rambard tumbled comically; Frankie Haines sang well; Toubert and Mack put in their neat Irish turn; and Miles and Raymond did "The Baby in the Cradle," all to big applause. The bill made an unqualified hit, and the hustling managers are to be congratulated upon giving a perfectly clean entertainment. Business at the London is something phenomenal.

MINER'S EIGHTH AVENUE.—Miner and Van's Bohemian Burlesquers came back to town last week and played to crowded houses. The bill was practically the same as that seen here earlier in the season, with several excellent improvements. Van and Nobriga led the olio, which included Evans and Vidocq, Myrtle Tressider, Flo Jansen, and the rest, and Billy B. Van repeated his former comedy success in the clever burlesque A Scrambled Egg. The bill still stands as one of the very best of the year.

SAN T. JACK'S.—The burlesques ran merrily on, with a lively duet scene introduced. The first part showed new songs, the living pictures scored, and Lew Spencer, James Thompson, and Carl Andersen had a new amusing interlude, An Awful Affair. In the olio, Ella Caldwell sang sweetly, Winstanley and Sullivan clogged, Nellie Sylvester gave topical ballads, Enallie contorted, the three Everetts displayed gymnastic skill, and the Mendoza Sisters did their aerial act. Business was excellent.

### BIG WESTERN COMBINE.

On Saturday last a combination was effected in Chicago between the managers of the Orpheum circuit and Kook, Castle and Hopkins. Seventeen theatres are included in the arrangement. They are the Great Northern, Olympic, Hopkins' Haymarket, and Chicago Opera House, in Chicago; the Columbia, St. Louis; Hopkins' theatres in New Orleans, Memphis, Atlanta, and Nashville; the Fountain Square, in Cincinnati; the Alhambra, in Milwaukee, and the Orpheum theatres in San Francisco, Los Angeles, Kansas City, Omaha, and Denver.

The object of the combine is to do away with the competition for attractions which causes performers to demand extraordinary salaries. Colonel Hopkins will retire from St. Louis and Tate and Salisbury will leave their Chicago field exclusively to Kohl, Castle and Hopkins. The managers interested have agreed not to invade the territory covered by their associates, and they hope that rivalry being abolished they will all have a fair chance to get along. The booking for all the houses in the combine will be done by the Chicago Vaudeville Agency.

### NOTES FROM BERLIN.

An occasional correspondent of THE MIRROR sends the following gossip letter from Berlin:

One of the largest programmes ever put together is at the Wintergarten this month, and, as usual, the Americans get most of the applause. Like Rose is here, booming Saharet, and, to tell the truth, it is very little booming she needs, as she easily heads the bill so far as applause is concerned. With Saharet the old axiom is again proven that it is not what one does, so much as it is the way one does it. It will not be very long before every German dancer and soubrette will be using the Saharet nod. She is going to conquer Russia before long, and we are all wondering how like will get into the country. Of the newcomers, Amelia Stone is next in line among the list of successes, and when one considers that she sings entirely in English and depends entirely on her art for applause her success is little short of phenomenal, as she makes a bigger hit than any soubrette, English, German or French, who has been here in the past two years. To be called out to sing three songs nightly, and to be allowed to do so by Baron, is a sure sign of a Wintergarten success.

At last we have Little Harold over here from England. The Leamy Troupe, the most finished and one of the best aerial acts in the business, is also here, and they are making the success they deserve. Albertus and Bartram are doing very well. When they are not wringing clubs they are studying German. Bartram opened the time in convincing Albertus (Sam Cahn) that he is

not old enough to judge whether William the Conqueror was a hero or not.

The De Forests arrived on Nov. 1, with their oil painting, five feet long and three feet wide, and they made a hit. Barber and Kilpatrick have also won the approval of a critical Berlin audience. Barber's single work is little short of phenomenal, and it always calls forth a storm of applause which he receives as gracefully as his shrunken white tights will let him. By the way, it seems that those tights have a history. Before he had them washed they would have fitted Morris Cronin; now they are just large enough to make knickerbockers for the Lilliputians.

The Mariani Brothers also opened on the 1st, and are doing very well. The Brothers Lang are repeating their former success with their knockabout act. De Bessel is again with us after a month's illness. Bessie and Lucy with their wonderful productions reopened. The holdovers are Ada Colley, Stelling and Revell, Josephine Dora, Fritz Gergette, the Eight Roses, and the American biograph. This big programme is not the real cause of the crowded houses. The reason is that Cleo de Merode hops around the stage for five minutes, is applauded by the claque and draws thousands of francs at the end of the month, every one of which she earns, for here she is a paying investment.

### MARSHALL P. WILDER COMES IN.

Marshall P. Wilder, the little humorist, who has been a warm favorite for many years with the patrons of the select entertainments run by church committees, branches of the Y. M. C. A. and other non-theatrical folk, has decided to go into vaudeville. He has received very tempting offers from managers for several years past, but has smilingly refused them, as he was quite satisfied with his success on the platform. Last week Manager F. F. Proctor made Wilder an irresistible offer, and he decided to accept it, so his vaudeville debut will occur on Dec. 5 at Proctor's Twenty-third Street Theatre. He has been watching the efforts of the vaudeville comedians for many months, and he will now have an opportunity to know how it feels to be one himself. His quaint methods will undoubtedly make a hit in the continuous houses, as he has always been very successful with refined audiences.

### CLARKE WAS ENTERTAINED.

A MIRROR man met George Clarke, the well-known actor and stage-manager of Daly's Theatre, coming out of Proctor's one afternoon last week. In the course of conversation it was discovered that Mr. Clarke had never seen a "continuous" performance before, although he has been on the stage over forty years. He was surprised and delighted with the entertainment and the arrangements for the comfort of patrons, and declared that he would make it a point to visit these pleasant playhouses more frequently in future.

### BOWSER MADE A HIT.

Through a printer's error, a notice of Charles W. Bowser's appearance at Keith's Union Square Theatre, during the week of Nov. 14, was left out of last week's MIRROR. Mr. Bowser and his little company appeared in A Domestic Cyclone and scored a decided hit. He will play the entire Keith circuit, and will repeat as soon as dates can be arranged. The company, including George T. Welch, Root Sutherland, Lillian Billings, and Leona Luke, did excellent work.

### GEORGE ADNEY PAYNE MARRIED.

George Adney Payne, who is managing director of most of the big syndicate music halls in London, was married to Ethel Earle, a popular serio-comic, in London on Nov. 15. The wedding was set for Nov. 12, but for some reason was postponed for a few days. The happy couple spent their honeymoon at Brighton-by-the-Sea.

### THEROB YNS' NEW PLAY.

Mr. and Mrs. William Robyns have purchased from Carroll Fleming an act called Wanted—a Model. This is in the nature of a new departure for the Robyns, as the new act is a comedy, they having heretofore been identified with The Counsel for the Defense, the motive of which is serious.

### VAUDEVILLE JOTTINGS.

E. T. Doherty will take out a dog, pony and monkey circus next Summer, opening about May 1. He will have forty ponies, seventy dogs, five elephants, thirty-three monkeys, two geese, one goat, one bear, one deer, and "Wee-Wee," the smallest pony in the world.

Ella Dunbar has booked eight weeks in Honolulu. She and her husband have been offered \$500 a week to go to Dawson City, but they are afraid to venture at this season. The offer is open to them if they wish to accept it in the Spring.

Blockson and Burns have postponed their European dates. They had been booked on the Moss and Thornton tour.

Gerald Griffin enjoyed the distinction of having his picture published in the Birmingham, Ala., Age-Herald, when the Jones company appeared there. The cut was hand-made, without the use of a pattern, and it looks like a cross between an advertisement for a hair restorer and an impressionist portrait of Bob Ingersoll. Griffin will not use it to decorate the lobby when he plays his engagement at Keith's next Spring.

Clayton and Clarice opened at the Columbia, St. Louis, on Sunday. Master Clayton arrived from Europe recently. He is only twelve years of age, but is said to be an expert performer on the piano, violin and mandolin.

The Mahr Sisters, having retired from The Vanity Fair company, will play vaudeville dates for the balance of this season.

Lottie Collins' attempt at suicide is said to have been caused by grieving over the illness of her little son.

Charles Wayne and Anna Caldwell will soon produce a sketch by George M. Cohan, the author of many successful skits.

Signor Perugini and Miss Morrison will appear shortly in vaudeville, presenting a sketch written for them by Clay M. Greene.

Rena Darrelle and Irene Mellaro closed a successful engagement at Keith's Theatre, Boston, Mass., last week. They are booked at Poli's Theatre, New Haven, Conn., week of Nov. 28, and the Grand Opera House, Pittsburgh, week of Dec. 5.

Ollie Young is among the features this week at the Lyceum Theatre, Erie, Pa. He will spend a few days at Columbus, O., visiting relatives before opening in Chicago on Dec. 12.

Mayme Gehrue, who was the dancing feature of Weber and Fields' Pousse Cafe company, closed with company on Nov. 23 in Syracuse, N. Y. She will fill vaudeville dates the rest of the season.

Jeanette Dupre-Watson made a big hit at the Theatre Royal, Montreal, with the American Burlesquers. Her chic songs and handsome appearance won for her many admirers.

Brown, Harrison and Brown will go out next season in their three-act farce-comedy, A New Store, under the management of Whitney and Brown.

Manager Frank Drew, of the Star Theatre, Cleveland, O., will be in New York shortly. He has not been here in several years.

Maude Courtney's success at the Orpheum in Los Angeles was so pronounced that even in the second week of her engagement she had the place of honor on the bill. It is customary to



place the "holdovers" in the early part of the programme after the first week, but Miss Courtney's old-time songs and her new hits were so well received that on Tuesday evening of the second week she was given the place she had held the first week.

Charles Grapewin and Anna Chance have booked nine weeks in the West, beginning at Pittsburgh on Nov. 28. He will return to New York to open at Tony Pastor's on Jan. 16.

Pearl R. La Rue (Mrs. Leo W. Wright) has fallen heir to \$80,000 through the death of her mother. Mrs. Wright was a member of the Castle Square Opera Co. last season, and up to the time of her mother's death was with May Howard's Co. She has retired from the stage.

Solaret continues her success in the West. She may visit California before she is seen again in New York. She will play return dates at all the houses in which she has recently appeared, and will present an entirely new and original dance and some new electrical effects in the old ones.

J. P. Mack sends THE MIRROR an account of an odd vaudeville performance which was given by some members of THE EVIL EYE COMPANY on Nov. 8, in order to prolong the performance until the full election returns were received. Those who took part were L. Colman, U. Blaisdell, Caron and Melville, Z. Gutraut, the Misses Kesser, Courtney and Ruppel, F. Green, and the Monarch Quartette. Caron and Melville scored a great hit in their acrobatic clown act, and they will probably try vaudeville next Summer.

Mudge and Morton are scoring a great hit in their new act.

Purcell and Maynard opened at the Great Northern Theatre, Chicago, on Nov. 20 and are now booking time in the East. Their act is called A Prima Donna and the Wise Boy. Judging from the title and the pictures and information on their letter-head, the act bears some resemblance to the sketch which Arthur and Jennie Dunn have been doing for many seasons.

Dainty and clever Eleanor Falk has been meeting with the greatest success in her new specialty, in which she sings three new songs, including a baby song which has made a decided hit. She was particularly well received during a recent engagement at Shea's Garden Theatre, Buffalo.

At Brockton, Mass., last week, Alma Chester, Will J. Kennedy, and the Partillos received many handsome bouquets during their stay.

Harry Thomson closed with Mico's City Club last week in Jersey City.

Herbert Hall Winslow, author of Cawthorn and Forrester's sketch, A Damage Suit, feels much elated at the success with which this clever couple is meeting everywhere. Cawthorn and Forrester were at Proctor's Pleasure Palace last week.

Fred Niblo, the monologist, has firmly established himself as a favorite with the patrons of vaudeville. His act proves a big go, and he is booked solid until April, 1899, in the best vaudeville theatres.

Krause and Rosa were back again at Tony Pastor's last week. Their unique act, with the Dutch pickaninnies, duplicated its former big hit.

Charles Ascott and Jennie Eddie recovered a judgment for one week's salary due them from Brennan and Pincus, formerly managers of the Third Avenue Theatre. The claimants were represented by Attorney M. Strassman.

Leone Fuller has won her suit brought against Manager A. L. Southmayd, of The Gay Girls of Greater New York.

Harding and Ah Sid, and Mlle. Olive have been secured as special vaudeville features with the Sawtelle Dramatic Company.

Anna Sutherland received some very flattering notices for her excellent work in The Duel last week at Poli's in New Haven, where she was the star of a strong bill. The critics were unanimous in praising Miss Sutherland's acting and her pretty little play.

The Big Sensation company played week of Nov. 21 to S. R. O. at the Lyceum, Philadelphia, Pa., every evening during the engagement.

Flora, "Queen of Light and Motion," and Master James Whitely, a phenomenal vocalist, are a late addition to the New York Stars. With Frank Bush, Mlle. Ami, Fields and Salina, Lawrence and Harrington, Silbar and Emerson, Lick and Luck, and Deane's merry manikins, Harry Hill has in rehearsal a burlesque called The Ballet Queen, which he will produce where burlesque is wanted, with the New York Stars. He has also signed the five European Dares, from the Folies Bergeres. They are pretty girls who will be a big feature.

Louis M. Granat, the whistler, has finished a very successful tour of the Orpheum circuit. He received some excellent notices.

George Yeoman has closed with Irwin Brothers' Burlesquers and has joined O'Hooligan's Wedding for the balance of the season.

Pat Conroy and Tom McCoy are now in their twelfth successful week with O'Hooligan's Wedding, and are the laughing hit of the performance.

Mlle. Rialta, "Queen of the Calcium," produced her new act, embodying five European dances, embellished with gorgeous electrical color effects, at the Columbia Theatre, St. Louis, week of Nov. 13. Last week she was at the Masonic Temple, Chicago. She scored an enormous success at both places, and will shortly present her new act on a prominent Eastern circuit.

Florence West, the daughter of Mr. and Mrs. G. J. West, of Portland, Ore., and Otto Richard Shultz, the youngest of the three aerial Hegelmans, were married by Rev. J. F. Ghormley at the home of the bride on Nov. 14. It was at the Exposition that "Dick" Hegelman, who does most of the Hegelman air work, captivated Miss West by his accomplishments. He met her and it was a case of love at once. Mr. and Mrs. Shultz left Portland for Chicago on Nov. 15.

Keno and Welch are closing the olio with George Wilson's big minstrel show. They will sail for England at the close of their engagement with Mr. Wilson.

The Bon-Ton Trio are meeting with great success in their new one-act farce, My Friend from Ireland, said to be one of the funniest high-class comedy acts on the vaudeville stage.

Vesta Victoria (Mrs. Fred McAvoy), who won fame with "Daddy Wouldn't Buy Me a Bow-Wow," recently gave birth to a daughter in London.

H. Daniel Kelly has resigned from The Belle of New York and opened yesterday at Keith's Boston with his wife in a new sketch by John J. McNally. They will tour the entire Keith circuit and will remain in vaudeville the rest of the season.

Frank Cushman has severed his connection with Haverly's Minstrels on account of an alleged failure of the management as to contract. He appeared at the Star Theatre last Sunday evening and was immediately engaged for an early return date. He will spend the rest of the season in vaudeville, opening on Dec. 5 at the Bijou, Washington, D. C.

The company supporting James Horne in his vaudeville sketch, An Awful Mistake, include Frederick Murray, Ella Craven, and Beatrice Foster.

Young and Young are no longer members of the Empire Trio. Ed B. Adams, the organizer of the trio, is now in town and has secured the Sisters Arnold, with whom he will continue the act which was a feature over the Koli and Castle circuit recently.

Annie St. Tel danced at the Knickerbocker Athletic Club on Nov. 17 with great success. She is at the Nelson Theatre, Springfield, Mass.

this week, and will start West shortly to fill certain dates.

The bill at Brunelle's Third Avenue Theatre this week is headed by Press Eldridge. Other entertaining specialties are provided by the Three Giesandros, musical clowns; the sisters Bernard, in songs and dances; Ouda, gymnast; the Fields, in a comedy sketch, and other clever people. Richard Lisle and his company of five performers appear in an amusing farce called The Lost Baby. The warograph is also a feature.

Louis Myll, junior member of the firm of Myll Brothers, has composed a new march, called "Coontown Carnival," which is being used as a cake-walk by a great many vaudeville performers.

Alma Doerge, the pretty and talented sourette, who made a hit last Summer on the Casino roof-garden, has booked a European tour.

"The Tennessee Jubilee," a new Senegambian symphony in syncopation, by H. R. Stern, will shortly be published by Joseph W. Stern & Co. It is expected to create a sensation in "rag-time" circles.

William Chester and his performing dog Billy will be passengers on the Dominion Line steamship New England, sailing from Boston on Dec. 8. They go to play an engagement at the Alhambra, London.

Jack Simonds has signed to appear with Engel Summer in her sketch, The Deserter.

#### VAUDEVILLE PERFORMERS' DATES.

Asheys, The-Cook O. H., Rochester, 28-Dec. 3.  
Aldrich, Charles T., Palace, N. Y., 28-Dec. 3.  
Aimes, Mlle., Palace, N. Y., 28-Dec. 3.  
Alburtus and Bartram-Wintergarden, Berlin, Germany, 30-Feb. 1, 1899.  
Abrams Four-K and B's, N. Y., 21-Dec. 3.  
Avolos, Three-Haymarket, Chicago, 28-Dec. 3.  
Adams Sisters-Masonic Temple, Chicago, 27-Dec. 3.  
Alexander, W. J.-Pastor's, N. Y., 28-Dec. 3.  
Armin and Wagner-Proctor's, N. Y., 28-Dec. 3.  
Adams, Geo. H., Troup-Masonic Temple, Chicago, 28-Dec. 3.  
Burkhart, Lillian-Fall River, Mass., 28-Dec. 3; Palace, N. Y., 5-10.  
Bush, Frank-Keith's, Phila., 28-Dec. 3.  
Brown, Harrison and Brown-New Gilmore, Springfield, Mass., 28-Dec. 3.  
Bunnocks, The-Sam T. Jack's, N. Y., 21-Dec. 3.  
Bartho, Catherine-Haymarket, Chicago, 28-Dec. 3.  
Barrow, Professor-Haymarket, Chicago, 28-Dec. 3.  
Barker, Peter-New Gilmore, Springfield, Mass., 28-Dec. 3.  
Bartelme-Keith's, Phila., 28-Dec. 3.  
Bon Ton Trio-Keith's, Phila., 28-Dec. 3.  
Blakeslee, The-Pastor's, N. Y., 28-Dec. 3.  
Bernard Sisters-Third Avenue Theatre, N. Y., 28-Dec. 3.  
Boyle, Ed. J.-Proctor's, N. Y., 28-Dec. 3.  
Brooks and Brooks-G. O. H., Pittsburg, 28-Dec. 3.  
Coby and Way-Newcastle, England, Dec. 5-10; Sheffield 12-24, Birmingham 26-Jan. 7, Manchester 9-21.  
Cawthorn and Forrester-Leland, Albany, 28-Dec. 3; Proctor's, N. Y., 5-10.  
Carter, Billy-Keith's, N. Y., 28-Dec. 3.  
Clayton, Frank-Empire, Buffalo, 28-Dec. 3.  
Carroll, Johnnie-Pastor's, N. Y., 28-Dec. 3.  
Crawford, Addie-Pastor's, N. Y., 28-Dec. 3.  
Clevert, Mr. and Mrs.-Harlem Music Hall, N. Y., 28-Dec. 3.  
Conway and Leland-Keith's, N. Y., 28-Dec. 3.  
Consolidated Trio-Keith's, N. Y., 28-Dec. 3.  
Cline, Maggie-Palace, N. Y., 28-Dec. 3.  
Columbian Four-Palace, N. Y., 28-Dec. 3.  
Cohans, Four-H and B's, Brooklyn, 28-Dec. 3.  
Conroy and McDonald-Keith's, Phila., 28-Dec. 3.  
Cincinnati, Max-Keith's, Phila., 28-Dec. 3.  
Cochran, Gertie-New Gilmore, Springfield, Mass., 28-Dec. 3.  
Dixon, Bow, rs and Dixon-Leland, Albany, 28-Dec. 3.  
Damm Brothers-Proctor's, N. Y., 28-Dec. 3.  
Derenda and Breen-Empire, Buffalo, 28-Dec. 3.  
Dandy, Jess-Hopkins', Nashville, 28-Dec. 3; Hopkins', New Orleans, 4-10.  
Deliere, Blanche-K and B's-indefinite.  
Downes, T. Nelson-Haymarket, Chicago, 28-Dec. 3; Chicago O. H., 5-10.  
Derratto, Leo-Leland, Albany, 28-Dec. 3.  
De Lorme, Jane-K and B's, N. Y., 21-Dec. 3.  
Derreille and Mellaro-Poli's, New Haven, 28-Dec. 3.  
Diana and Debrimont-Hopkins', Chicago, 28-Dec. 3.  
Del Puente-Great Northern, Chicago, 28-Dec. 3.  
Dean, Cliff-Pastor's, N. Y., 28-Dec. 3.  
Eldridge, Press-Third Avenue Theatre, N. Y., 28-Dec. 3.  
Enalls-Sam T. Jack's, N. Y., 7-Dec. 3.  
Empire Trio-Lyceum, Erie, Pa., 28-Dec. 3.  
Eckert and Berg-Haymarket, Chicago, 28-Dec. 3.  
Evans and Mills-Keith's, N. Y., 28-Dec. 3.  
Evans, Lizzie-Keith's, N. Y., 28-Dec. 3.  
Edwards, Kernell and Williams-Pastor's, N. Y., 28-Dec. 3.  
Eldora and Norinne-Palace, N. Y., 28-Dec. 3.  
Elinore Sisters-H and B's, Brooklyn, 28-Dec. 3.  
Emmons, Emerson and Emmonds-H and B's, Brooklyn, 28-Dec. 3.  
Estna, Edward-New Gilmore, Springfield, Mass., 28-Dec. 3.  
Flatow and Dunn-Park Theatre, Worcester, Mass., 28-Dec. 3.  
Fox, Will H-Europe-indefinite.  
Favor and Sinclair-Fountain Square, Cin., O., 27-Dec. 3.  
Frencelli and Lewis-Hopkins', Chicago, Dec. 4-10, Kansas City, Mo., 11-16.  
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Goggin and Davis-K and B's, N. Y., 7-Dec. 3.  
Gaylor and Graft-Leland, Albany, 28-Dec. 3.  
Gilmore, Alice-Academy of Music, Wash'n. D. C., 28-Dec. 3.  
Goldin, Horace-Deborah, Chicago, 27-Dec. 3.  
Girard and Elmo-Cook O. B., Rochester, 28-Dec. 3.

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Edwards, Kernell and Williams-Pastor's, N. Y., 28











VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The past week was one of the largest in the history of the vaudeville theatres. Every house was packed, and the managers were delighted. This week there is much at the vaudeville resorts that is commendable. At Hopkins' the combination of drama and variety is meeting with the usual favorable comment and patronage. Papinta is in the last week of a very successful engagement in her mirror dances. New war pictures are exhibited by the biograph. Dehner and Dehner, Nelson Sisters, and M. Dubois are in the olio. The stock co. presents Morla. Business is good, and the Colonel wears a happy smile.

Olympic: Manager Castle offers a very attractive bill, including Sam Devere, Nelson Family, Barnes and Simon, Fortuni Brothers, Franchonetti Sisters, Bartell and Morris, Mildred H. De Grey, Conkley and Husted, Herbert Ashley, Mr. and Mrs. Sam Lucas, the Leamer Sisters, and others.

The Great Northern presents a thoroughly entertaining programme, with Signor Del Puente, the Avon, the Audin, the Sisters Macarte, Clorindy, or the Origin of the Cake Walk, and several other attractive acts.

The Masonic Temple Theatre is also doing its share of the business with an all-star bill headed by Montgomery and Stone and Edwin Latell. The others are Howard and Bland, George H. Adams' Troupe, Attie Spencer, the Brothers Mohring, and the new animated picture machine, the exelograph, which shows new and interesting views.

Haymarket: The Three Avelas head the co. T. Wilcox Eckert and Emma Berg. Barron's dogs, Catherine Bartho, and T. Nelson Downs are also here.

The Chicago Opera House presents Hyde's Comedians, headed by Helene Mora. The others are: McIntyre and Heath, Hayes and Lytton, Davenport, Johnston and Lorrello, and many other bright lights. This will be the last week of the Hyde co. in Chicago for some time.

Dearborn: Manager James Jay Brady always has a good bill, and this week is no exception to the rule. The Stock co. appears in Dr. Bill, and the vaudeville end of it is looked after by the Four Offians, Reilly and West, Horace Goldin, and the good old biograph, which is still doing duty at the old stand. Business is good.

Sam T. Jack's is always packed. This week Weber and Fields' Vaudeville Club is the attraction, with burlesque and such variety stars as Billy Van O'Rourke and Burnett, John and Harry Dillon, and many others.

The Orpheum and Drexel have good bills and satisfactory business.

Items: Mural, "the Gay Parisienne," closed a successful engagement at the Masonic Temple last week. Managers Woodward, Cole and Brady held a meeting in this city last week. Edward Bloom is in the city.

PHILADELPHIA, PA.—Immense business continues at Keith's Bijou. The entertainment introduces Amelia Summerville and co. in Kvd's Bride, Frank Bush, Masand and Nelson, Conroy and McDonald, Maxwell and Simpson, Max Cincinnati, the Griswolds, the biograph, and new local views. The Reed Family, the Harbachs, Leonard and Fulton, Bon-Ton Trio, Weston and Besley, Bartelme, and the Raymond Musical Trio.

May Howard's co. is always welcome, and was well received at the Trosadero. May Howard is a local favorite, and she always strives to please, and with every engagement presents new people, handsome costumes, brilliant burlesques, and a complete array of novelties. Phil Mills, Clara Simonds, Worson and Massey, Irene Watson, James Flynn, Fanny De Costa, Moran and Wesley, the Ben Harvey Trio, and Al Weston are the olio features. Bohemian Burlesquers.

Fields and Lewis' Broadway Burlesquers have their big co. at the Lyceum this week, with patronage in keeping. The co. includes Lottie Gillson, John Kernell, Merritt and Rosella, Mitchell Sisters, Harry Le Clair, Three Schrode Brothers, Fields and Lewis. A night on the Casino Roof is the burlesque. Vandy Fair, Comedy and Burlesque co. is. Gus Hill's Vandy Fair Burlesque co. is at the Kensington this week, with good prospects. A bicycle race with handsome girls is one of the features. Metropolitan co. is.

NEW HAVEN, CONN.—Poll's Wonderland (S. Z. Poll, manager): Week Nov. 21-26 Anne Sutherland, assisted by Helene Horamann and Frank Connor, in The Duel was one of the features and created quite a furore. The combat in the studio scene is capably done and the acting throughout excellent. The work of Miss Sutherland is especially praiseworthy. Edith Mitchell as usual proved a big drawing card and Patti Aramanti with her pretty and pictures was most entertaining. Others on the good bill were Brown, Harrison and Brown, Artell and Howard, Hines and Remington, Hafford and Wild, Daly and Armstrong, and Ellsworth and Hurt. For week of Nov. 28-33 Nilsson's Aerial Ballet, Willard Simms, Allen and Delmaine, Bijou Comedy Trio, Francis J. Bryant, and Raymond and West.

Grand Opera House (Breed and McKenna, manager): Before the house became devoted to vaudeville Manager Breed had booked five attractions. Three of them have now appeared, the third being Cuba's Vow for 24-30. It drew well and was well received. The stirring melodrama was capably put on and cast. For the first three days of the week 21-23, the management offered a good vaudeville bill made up of Blockson and Burns, the Columbian Four, the Deaves and their manikins, Siegrist and Piquo, Bennett and Rich, Ford Brothers, Mann, Fulton, and the Moore Sisters. 24-30 Russell Brothers. 1-3 Rice and Barton's Burlesque co. Items: The attaches of the Grand gave a Thanksgiving supper on stage of Grand after performance of Cuba's Vow 24. The affair was most enjoyable. Frank Connor was entertained by his many friends at the university while here. Miss Sutherland and Miss Hornmann were also the recipients of much attention. Manager Poll is receiving congratulations for inducing a clearer co. to his playhouse.

Hafford and Wild gave their services after the performance at Poll's Nov. 22 for the benefit of the Sacred Heart fair. Their sketch was well received and they were warmly thanked for their kindness.

JANE MARLIN.

PROVIDENCE, R. I.—Keith's New Theatre (Charles Lovenberg, manager): An exceptionally fine bill was given here Nov. 21-26 with the usual large audience in attendance. Bert Coote and Julie Kingsley in Supper for Two made a big hit, as did Max Cincinnati and Falke and Simon. Others were Conway and Leland, Margz and Mazzetta, the Behrell Trio, Ray L. Boyce, Mlle Chester and her dog, the Gleasons, McRide and Goodrich, Reilly, Templeton and Reilly, Raymond Musical Trio, and the biograph. For the week Nov. 28: Mason Mitchell, James Horne and co. in An Awful Fix, Kate Davis, John E. Camp, the Valdres, Percy Honri, Dick and Alice McAvoy, Welby, Pearl, Keys and Nellie, Cooke and Clinton, Nondescript Trio, Hill and Whitaker, Sheehan and Kennedy, Timmer Topsis, and the biograph.

Olympic (A. & Spitz, manager): John W. Isham's Octoroons in a thoroughly enjoyable programme drew large audiences here Nov. 21-26. A Tenderloin Coon, a musical farce in two acts, is excellent. George Wilson, Fred Douglas, Walter Smart, Marion Henry, Reese Brothers and Douglas, Edward H. Winn, Rastus and Banks, the Britons, and Smart and Williams assisted by Stella Wiley are in the co. The Finish of Mr. Fresh 28-3. Westminster (George H. Batcher, manager): The High Rollers Burlesque co. appeared here Nov. 21-24 in a programme which is nearly every respect different from anything seen here in a long time. Prominent in the co. are Sylvia Starr, Mackie and Walker, Lew Randall, Fabian-Rentz-Santlov on Nov. 28-3.

HOWARD C. RIPLEY.

WASHINGTON, D. C.—Reilly and Wood's Big Show opened at the Lyceum and was welcomed by a crowded house. The Three Mortons, Weston Sisters, Pat Reilly, Frank D. Bryan, Baker and Reynolds, Six Yankee Doodle Girls, the De Phillips, Cadenia Six, Three Three Brothers, Seven Sisters Pickaninies, and the Three Brothers Melrose are in the olio. Irwin Brothers' Burlesquers. The Bijou has Mr. and Mrs. Augustin Newville, Willie and Loretta, Casino Comedy Four, Whitney Brothers, Ida Howell and May Hoy, and Foster and Lewis. Manager John Grierson presents a new burlesque on Cyrano de Bergerac, entitled Cyrano de B. Jack, with a subversion of The Indis, introducing a Kibitz, but led by Mrs. Crake, under the personal direction of Arnold Kibitz. The business continues up to the high water mark.

JOHN T. WARDE.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager): P. F. Nash, resident manager, Thanksgiving week opened week 21 and the bill deserved it, as the co. is all right. Lillian Burkhardt

in A Passing Fancy made a hit. She was ably assisted by Albert Roberts. Marie Jansen in her character songs and costume changes was pleasing. Al Leach and the three pretty singing and dancing Roschade were very amusing. Willard Simms richly deserves the title of quaint comedian. Lawrence and Harrington, Cooke and Clinton, C. H. Campbell and dog, La Porte Sisters, Musical Ravens, Grace Smith, and Rosalie were well received. Nellie McHenry opens 28.—Gaiety (Agnes Barry, manager): Robie's Knickerbocker Burlesquers 17-19 filled the house. The co. was liked from start to finish. Raymond and West, Grant and Durand, the Three Gardeners, Vera Hart, Thayne and Weldon, and M. S. Whalley are in the co. Joe Oppenheimer's Miss New York, Jr. 21-23 provided another feast of fun. The co. includes Hill Sisters and Willie Barlow, the Leonard, Connelly and Edwards, Lawrence Crane, and the Judges. Zero Burlesquers 24-26.

CHARLES N. PHELPS.

CLEVELAND, O.—The Tammany Tigers held forth at the Star all week Nov. 21, and standing room was at a premium at nearly every performance, opening to two big houses. The olio is excellent, and opens with the shadowco, which is very enjoyable; the Chappelle Sisters, C. W. Williams, who is manager of the co.; Dave Macdonald, assisted by Fanny Vender; Mlle. Flora, the Tiller Troupe, Carlin and Clark, the Four Emperors of Music, and Silvern and Kmerie, the whole closing with Hotel Girly-Girly. Week Nov. 28, Weber's Parisian Widows, to be followed by Hyde's Comedians.—A vaudeville performance was given Sunday night, Nov. 21, in the rooms of the Young Men's Hebrew Association. The following well-known artists took part: Ed Medbury, Walter H. and Morcy M. Walters, Morris Leonard, Warren G. Richards, the Randall, Hughes and Thompson, and others. WILLIAM CRAWFORD.

JERSEY CITY, N. J.—Tom Misco's City Club co. came to the Ben-Ton 21-26 to excellent business. The co. is strong and appears in a pleasing programme. A Wild Night in Washington opens the bill. Fannie Everett and Lew Palmer appear to advantage. In the olio are Louise Charland and Minnie Searles, Siegfried, Leslie and Fulton, Nellie Waters, Nestor, Wrenn and Young, and Harry Thompson and Lew Palmer. The performance concludes with a highly colored scene in a divorce court. The costumes are elaborate. The Glad Band Nov. 28-3, Irwin Brothers' Majestics 3-10.—Items: Siegfried joined Misco's City Club co. here 21. Harry Thompson closes with the co. 28.—Peter Kenney, professionally known as Eddie Marks, formerly of Griffin and Marks, is very ill at his home in this city.

WALTER C. SMITH.

SAN FRANCISCO, CAL.—Harry Lacy and Ida Van Sclen were the attraction at the Orpheum week 13-19 in Bob Rackett's Paljama. Flo Irwin sang some taking coon songs in a farce. The Gay Miss Con, in which she was supported by Walter Hawley. Dick, the dog diver, made a hit. Frank and Don, James H. Cullen, and the Brothers Flood completed an excellent bill. New attractions 20 are Lillie Western, Maude Courtney, and the Wilson Family. Business rushing.—Item: Tillie Morrisey, wife of John Morrisey, of the Orpheum, has arrived from an eight weeks' visit to the East.

FRED S. MYTLE.

PITTSBURGH, PA.—At the Academy of Music Sam A. Scribner's Morning Glories opened Nov. 21 to large business. Rose Hill's English Folly co. Nov. 24.—A large co. of vaudeville artists appeared Nov. 21 at the Grand. Those sent to advantage were the Wagners, Fielding, Frencell and Lewis, and Fred Niblo. New burlesque views were produced.—The Avenue was well filled Nov. 21, when a strong vaudeville bill was given.

E. J. DONNELLY.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): Weber and Fields' co. presented The Glad Hand 21-26. Preceding this travesty Douglas and Ford, Halliday and Ward, Post and Clinton, Fields and Wooley, and Manning and Weston appeared. Performance thoroughly amusing. Business opened satisfactorily. The Con-Currs Nov. 28-3. Al Reeves co. 5-10.—Waldmann's New Theatre (Fred Waldmann, manager): Harry W. Williams' Own co. Nov. 21-23. The Four Coins in Running for Office made a decided hit and were heartily enjoyed. Waterbury Brothers and Tenny presented a fine musical act. Clarice Vance was heard to advantage in songs. Edmonds and Emerson, Elinore Sisters, the Three Polos, and Jones and Grant and Jones proved clever entertainers. Webb and Hansen closed the programme with some marvelous balancing. Opened to good business. Francis Wilson Nov. 28-3. New York Stars 5-10.—Item: E. S. Williams' co. during the past seven weeks have broken records in all the houses they have visited.

FALL RIVER, MASS.—Academy of Music (William J. Wiley, manager): The Sporty Widows Burlesque co. 17-19 played to small houses. A High Old Time and The Bombardment of Vanilla are offered as burlesques, with an olio consisting of Lucier and Bell, Richmond and Clements, the Carlos, Minnie Cline, La Moynie Brothers, and John J. Cain. Edna Urdine did not do her specialty, having lost her voice. She appears in the burlesques. American Burlesquers 21-23. City Club 1-3. The Casino Theatre (Al Haynes, manager): Week Nov. 21. The animated song sheet, with May Armstrong; Rice and Elmer, Topack and Steele, Allen and Delmain, Nella Robbins, and Fred Bowman.—Rich's Theatre (A. E. Rich, manager): Sweet's American Minstrels Nov. 17-19 had three days of rain and drew small audiences. Manhattan Star Specialty co. Nov. 21-23 with the garrigue have not attracted very largely for the past week. The engagement of the co. consists of Gallagher and Barrett, Goldsmith Sisters, O'Neil Randall, Nizaras and Bonne, the Vernons, and Will White and the Osborns.

TORONTO, CAN.—New Bijou (M. S. Robinson, manager): This new theatre opened Nov. 21 in the old Auditorium, and drew a good house. Cora Tanner, who was billed to play Drifted Apart, failed to appear, giving as a reason that the theatre was not suited to her act. The programme, nevertheless, was a good one, and included the Telephone Trio, Stuart and Gillis, Fleurette, Harry De Lail, the Siding Back, Midge and Corbion, Tildie Reiner and Del Azule.—The Empire (Burrows Raymond, manager): Still another new vaudeville house opened Nov. 21 to capacity. The house, at one time known as Temperance Hall, has been so transformed that the patrons would never recognize it. The policy of the house, the management assures, will be strictly first-class vaudeville. The opening bill was a good one, but the orchestra was lamentably weak. The programme comprises Rhoda's Royal English Marionettes, the Palmer Sisters, Charles and Jennie Welch, Joe E. Austin, Mitchell and Love, Harry and L. Mai D'Esta, the Frederick Brothers, and Bedard and Bedard.

ST. PAUL, MINN.—Olympic (John Balestra, proprietor): B. Sodini, manager: Week Nov. 21-27 a good bill was presented by Adriane, Blanch La Mont, Frankie Butt, Babe Harrington, Frankie Primrose, Polly O'Neill, Nellie Evans, Bessie Green, Laura Arnold, Charles Ellsworth, Walker and Wilson, Ledezar and Varnum to fair business.—Palm Garden (A. Weinschneider, manager): Week 21-27 the co. opened with a good bill, the programme to good audience. Specialties by Bessie Evans, Dottie Harrison, Blanch Gardner, Kittle Pink, May Russell, Sam Green, Harry Pink, Bessie Davis, Eva Rosa, Harry Stone, and Mlle. Veola.—Tivoli (John Straka, proprietor): Opened to fair business week 21-27. Lottie Ellis, Pets Smith, and the orchestra appeared.

SEATTLE, WASH.—Orpheum (Mose Goldsmith, manager): Week Nov. 19: Gibson and Nash, McBrine and James, Chapman and Warren in A Race for Love, George Hillier's Burlesque co. and The Sunny South.—People's (Jerome K. Smith, manager): Week Nov. 18: Antonio Von Gofre, Charles A. Whiting, Emma Control, Kathleen Roscoe, Ruby Grant, Harriet Von The, James Sisters, and the Three De Bollen Brothers.—Cort's Palm Garden (John Cort, manager): Week Nov. 19, the Four Allens and other specialty people.

CINCINNATI, O.—Sam Devere's Own co. did its usual big business at People's week Nov. 20-28. Sam Devere headed the olio, which included Barnes and Quinn, the Three Funt Brothers, Conkley and Husted, Mildred Howard De Grey, the Fanchonette Sisters, Herbert Ashley, the Brownings, Bartell and Morris, and Ed Rantz. The bill wound up with the routine burlesque The Peep of Day Club. The Gay Morning Glories Nov. 28.—Milton and Dolly Nobles are the attractions at the Fountain week Nov. 21. The bill attracted large audiences. Others on the programme were Professor Leonidas' troupe of dogs and cats, Stine and Evans, O'Brien and Buckley, Hugh Emmett, Mlle. Arnetta, Jess Dandy, Gertrude Haynes, and the biograph had its usual lot of fascinating pictures.

MILWAUKEE, WIS.—Alhambra week 20 Mana-

ger Miller offered one of the best bills ever seen at the house to large and very enthusiastic audience. The principal feature was the Visions of Art. The Begonia, in some marvelous acrobatic work, were vociferously applauded, as were also the Tobins in a refined and clever musical turn. The others were Maud Beall Price, Nelson and Milledge, Sadi Altarabi, Lorenz and Allen, and the biograph. Week of Nov. 27-3: The Visions of Art, Smith and Fuller, Deets and Don, Imra Orbanany, W. J. Mills, Quigley Brothers, Mona Felix, and the biograph.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): People week Nov. 21 are Finn and Mack, Lester and Williams, the Troubadour Trio, Dean and Jose, the Great Alexis, Foster and Lewis, Edna Bassett, Marshall, Secker-Wilkes-Savins. Business very large. People coming 28-3 are Hines and Remington, Lotta Gladstone, Bryant and Norman, Ford and Davern, Nelsonia, Ada Boulden, and the Everetts.

TROY, N. Y.—Gaiety (James Hearn, manager): New York Comedy Boomers Nov. 21-26 to satisfactory business. Specialties by Judson and Williams, Louis Worth, Allen and West, Gilson and Perry, the Lundgreens, Poole and Parker, and Oelle Ellis, who made a hit in her comedy sketch, Her Ducklets. Larche and Melton's Vaudeville co. 28-3.—Star Buck and Keller, managers: The Rents-Santlov Burlesque co. Nov. 17-19: big audiences. Zero 21-25; big houses. Miss New York, Jr. 24-26.

EASTON, PA.—Wonderland (Gerver and Co., proprietors and managers): The Merry Maidens filed this house Nov. 21-23. The co. includes a number of good people and the performances took well. The Donovans in Dewey's Reception drew well Nov. 24-26.—Under the new management this house is becoming very popular. The attractions are for the most part, burlesque combinations. Smoking is permitted.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, leaves; W. B. McCallum, manager): Business large week Nov. 21-23. The fun makers included Lew Hawkins, Johnson and McKay, Anna Willmuth, Kleist Brothers, Ward and Curran, Tom and Sadie McMahon, and the biograph. Mr. and Mrs. William Robyns, Marion and Pearl, the Asbeys, the Four Luciers, Emilie Girard and Monte Elmo, Alex Wilson, and the biograph Nov. 28-3.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): Crowded houses entire week of Nov. 14-20, the principal feature of the strong vaudeville bill being John C. Rice and Sally Cohen, presenting Our Honeymoon. Carl Hertz, assisted by Mlle. D'Alton; Haymon Moore, Rosow Midgets, the exceedingly popular Maude Courtney, and Edward F. Reynard.

OMAHA, NEB.—The usual attractive bill is presented week Nov. 21 at the Broadway, headed by Thatchers and Marbie. Others are Hugh Stanton, Florence Mowens, Johnson and Dean, the Two Brownies, and Bessie Taylor.—Wonderland presents the Russell Sisters, Harry Van Hosen, the Hoffmans, Fred Leach, McCarthy and Reina, and others.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week Nov. 21: Grace Huntington and Clarence Heritage in a bright one-act comedy, Checkmate; the Schrode Brothers, Howley and Leslie, Hall and Staley, Hornman, Hal Levens, Plow and Dunn, and the biograph. A continuous performance was given Thanksgiving Day to big business.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): The Gay Girls of Greater New York Nov. 17-19: business and performance fair. Weeks' American Minstrels gave a good old-time minstrel show to small houses Nov. 21-23. Isham's Octoroons Nov. 24-26. The Knickerbockers, booked for Nov. 28-30, canceled.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): The programme Nov. 20-26 included Lydia Barry and George Felix, the Three Avon, Drawes, Maude Rockwell, Ed Latell, Seils and Young, Pearl Andrews, one of the best mimics that has ever appeared here, and Howard's comedy ponies, constituting a strong bill. Business was big.

DETROIT, MICH.—John L. Sullivan was at the Capitol Square week Nov. 20 with his burlesque and vaudeville co. The co. includes Jake Kilrain, the Ryeoford Sisters, Gus and Ed Edwards, Edward Lowry, Bertha Francis, Ed Begley, James Lee, Mille Bertina, Rosa Crouch, Lou Rochefort, and Ada May. Rose Sydel's London Belles Nov. 21.

LOUISVILLE, KY.—New Buckingham. The European Sensation Burlesquers week Nov. 20. In the olio were Ferrell and Starck, Latell and Pollard, J. J. and Lillian Black, Nina Davis, Billy McClain, Alice James, Le Clair, Giovanni, Adonis, and McCabe and Emmet.

WORCESTER, MASS.—Park Theatre (Shea and Witson, managers): The second week of this new playhouse showed no falling off in popularity. The entertainers Nov. 21-23 were Charles R. Sweet, Harry Mills, and Lizzie Evans, Robbins, Alice Raymond, and the biograph.

MIDDLETOWN, CONN.—McDonough Theatre (W. J. Berrie, manager): Rider's New Night Owls co. gave the best vaudeville entertainment of the season Nov. 22 to good business. Cooper and Stewart and Harris and Walters were well received.

FT. WAYNE, IND.—Wonderland (Stouder and Smith, proprietors and managers): Week Nov. 14-19 large houses saw pleasing performances. 21-25, James Le Clair, Giovanni, Adonis, and McCabe and Emmet.

TOLEDO, O.—Wonderland (O. W. McFadden, manager): For week ending Nov. 26 Cunningham and Fagan, the Meleys, Lola Cotton, Castellan and Hall, Rutherford Sisters, and Pearl Haight to good business.

27-3 are Ollie Young, the Musical Ravens, the Empire Trio, Barney and Russell, Seymour and La Rue, Telephone Trio, Gregory and Durell, Owey Randall, and Dee, Revier and Dee, and Cole and Wood.

READING, PA.—Fox's Pleasure Palace (John C. Fox, manager): Dave Marion's Extravaganza co. Nov. 17-19. White Crook co. Nov. 21-23. Both co. gave a fair performance.

SCRANTON, PA.—Gaiety (T. D. Van Osten, manager): The Gaiety Nov. 21-23 did a fair business. White Crook 24-26.

MONTREAL, CAN.—The American Burlesquers are giving a good bill to large business at the Royal week Nov. 21. High Rollers' Extravaganza 28.

ALTOONA, PA.—New Mountain City Theatre: Merry Maidens Nov. 24-26 to crowded houses. Night Owls 1-3.

BALTIMORE, MD.—Irwin Brothers' Burlesque and Specialty co. put up a first-class vaudeville bill at Kernan's Monumental week Nov. 28. They will be followed by the Rose Hill English Folly co.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): The attractions at this house for week Nov.

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**The Court of Appeals Favors Frank W. Sanger in the Fauntleroy Litigation.**

The plaintiff claims and alleges that when the third associate came into the project, he declined to become in any way a partner in the theatre business with any one, that then a verbal agreement was made between the plaintiff and defendant alone on the lines of the Bailey contract already referred to, whereby they were to be and become equal partners in touring and exploiting through the country such plays as he obtained reputation at the Broadway Theatre and which were owned or controlled by either of them, or by the defendant's firm, and to this end a firm composed of the plaintiff and defendant, and operating outside the corporation, should have the first option to take or purchase such plays as either of them owned or controlled. It seems that the word "purchase," when applied to a play, means that a party has acquired

(1) It is quite clear that these parties, in all the negotiations which culminated on the 25th of April, 1987, contemplated some such arrangement as that found by the parties. The latter made plain by the Ballantine and subsequently by the agreement first with Ballantine and subsequently with Young, since the two papers contained substantially the same arrangement between the parties, as that found by the parties. This fact suggests the inquiry whether such the introduction of a new party from the general scheme, the plaintiff and defendant, during the interview of half an hour or less in the private room of the

version, at the referee evidently accepted the plaintiff's version of it, since he took the plaintiff at his word and refused to require the defendant to testify in the play. The play in the two cities mentioned. What subsequently occurred goes far to support the view of the referee in this respect. It appears that the defendant's father and partner, on the 15th of October following, having just arrived from Europe, had an interview with the plaintiff concerning his interest in the play. The father then told the plaintiff that the play was his, and his individually and not to the defendant or the firm composed of father and son. The defendant himself subsequently confirmed this statement. Of course, if this was the truth, the play did not come within the terms of the arrangement testified to by the plaintiff as having been made on the 25th of April, and for some time thereafter the plaintiff was not aware of the words used by him in accepting the statement as true and to have acquiesced in the claim that the play did not come within the arrangement under which he claims he was to have an equal interest. But the statement was not true as subsequently appeared when the plaintiff obtained access to the written agreement made in London with Mrs. F. M. F. That the defendant has no doubt that the American rights to the play had been obtained by the firm of which the defendant was the managing representative in this country and hence came within the terms of the arrangement of April 25th, to which the plaintiff testified. The conduct of the defendant and his father with respect to the scope and nature of the agreement under which the right to produce the play was obtained, and naturally suggested this inquiry which is quite pertinent to the case. If it were true that the plaintiff had then made claim to share in the profits of the play as a partner, when there was

to him. The defendant also produced witnesses who testified to the plaintiff's admissions or declarations to the effect that he had no interest in the play outside the Broadway Theatre, and proof was given of various acts of the plaintiff, such as allowing the defendant to receive and retain the whole proceeds of the business, which it is claimed are inconsistent with the existence of the partnership. It is quite generally admitted that these declarations and acts were after the 18th of October, 1888, when the plaintiff was led to believe by the statements of the defendant and his father that the play was acquired in such a way that he was not entitled to share in the profits. After that date the plaintiff's conduct for a time would indicate that he had abandoned all claim to an interest in the play, but on the 11th of January, 1889, a contract with Mrs. Burnett, the claim was revived and pressed until the commencement of this action.

It is said that the circumstance that the alleged agreement of April 25th was not reduced to



writing, when it appears that all the other partnership transactions were, goes far to discredit the plaintiff. But it is not true that there was any written partnership agreement concerning the other plays referred to where the profits were actually divided. In each case there was a receipt by the plaintiff to the defendant for a specific sum of money stated to be in full of his half of the profits in a designated play. The same written evidence of the partnership would doubtless be forthcoming in respect to the play in question, had there been an actual division of profits as there was in the cases referred to. There were some other facts and circumstances urged on both sides, as bearing on the disputed fact, but it is not necessary to consider them. It is quite sufficient to say that if they were all presented and set off, one against the other, the great weight and preponderance of proof would not be in the defendant's favor.

From this review we are convinced that the findings of the referee were not so decidedly against the weight of evidence as to warrant the court in reversing his conclusions. It is evident from his opinion, which appears in the record, that the case was carefully considered. It was his duty to weigh the evidence, to determine the credibility of witnesses, to give construction to various letters and documents, acts and declarations of the parties, and when, through these processes, facts are once determined with reasonable fairness and regard for the evidence, they must, under our system of jurisprudence, be deemed to be settled for all purposes of the litigation.

The order of the court below states that the reversal was upon the law and the facts, but in the opinion no question of law is discussed or even mentioned. It is, nevertheless, true, as the learned counsel for the defendant contends, that he is entitled to sustain the reversal in this case upon any question of law disclosed by the record. This renders it necessary to notice some legal propositions that appear in the briefs of counsel and were discussed in the argument. These questions are presented by exceptions that have been carefully considered. Many of them relate to the form of the action, while others were taken to rulings upon the trial under which evidence was admitted or excluded.

The verbal agreement of partnership found by the referee was valid. It cannot be attacked for want of consideration, or as lacking in definiteness and certainty. It was carried out by the parties, though in the end the defendant assumed the entire management and excluded the plaintiff from sharing in the benefits. The objection that the agreement was void under the Statute of Frauds, as one not to be performed within one year, is not well taken. No such defense was pleaded. (*Crane v. Powell*, 139 N. Y. 379; *Mathews v. Matthews*, 154 N. Y. 288.)

It is at least quite doubtful whether the Statute of Frauds has any application whatever to oral partnership agreements. (*Coleman v. Byrne*, 45 N. Y. 38; *Wahl v. Barnum*, 118 N. Y. 87; *Trapaga v. Burt*, 67 N. Y. 30.) Certainly not, when the agreement has been wholly or partially executed. But if it has, the only effect it could have upon the agreement found by the referee was to convert it into a partnership at will. (*Wahl v. Barnum*, supra.) Such a partnership exists until something is done to dissolve it. (*Lindley on Partnership*, 571.) The plaintiff was not obliged to bring an action for dissolution. A partner in a going concern may bring an action in equity to call his partner to account, and to compel him to act in conformity with the agreement, and an accounting may be had without dissolution to enable him to obtain his share of the partnership profits from the benefits of which he has been excluded. (*Trapaga v. Burt*, supra; *Lindley on Part.* 478, 492, 494, 495; *Fairthorn v. Weston*, 3 Hare, 386; *Richards v. Davis*, 2 R. & M. 347; *Somerby v. Buntin*, 118 Mass. 279; *Leavitt v. Windsor Land Co.*, 54 Fed. Rep. 439.)

The action is not for specific performance of a verbal uncertain agreement, but for an accounting concerning the profits of a transaction which has been executed, though it may be that the defendant excluded the plaintiff from participating in the execution.

The defendant's father and partner, Samuel French, was not a necessary party to the action. The defendant and the plaintiff, as individuals, were the only parties to the partnership agreement found by the referee. The secret or undisclosed arrangement between the defendant and his father, as members of another firm, could not affect the rights of the parties to this action. (*Burnett v. Snyder*, 81 N. Y. 550; 76 N. Y. 349; *Lindley on Part.* 460.)

The division of profits was properly made according to the terms of the agreement between the parties to the action, and without regard to the interest which the defendant had in his father's firm upon an accounting between themselves. There is not, we think, any substantial merit in the suggestion of the learned counsel for the defendant that the agreement found was a fraud upon the Broadway Theatre, or any of its shareholders, or that the plaintiff is concluded by any estoppel, or that a tender or offer in his complaint to pay the expenses of procuring and exploiting the play was an indispensable prerequisite to his right to maintain the action. The defendant's rights, in these respects, have been very fully protected in the accounting and judgment.

This was an equity case, and the disputed fact in issue was of such a character that the referee was warranted in admitting every act or declaration of the parties preceding or following the alleged agreement of April 25th, that could throw any light upon what really took place on that occasion. Considerable latitude of inquiry must be allowed upon the trial of such an issue. After examining the exceptions to the admission or exclusion of evidence, we are satisfied that none of them present any question of sufficient importance to justify the direction of a new trial.

So much of the order of the General Term as reverses the judgment in favor of the plaintiff and directs a new trial should be reversed, and the judgment entered on the report of the referee, affirmed, with costs to the plaintiff in all courts.

All concur, except PARKER, Ch. J., not sitting. Ordered accordingly. A copy. E. H. Smith, Reporter, C.

The opinion in this case, written by Judge O'Brien, was concurred in by Judges Gray, Bartlett, Haight, Martin, and Vann, being all the Judges in the Court of Appeals sitting in the case.

#### A FRANK LECTURER.

G. Ed Naftzger, a gentleman who makes life pleasant for the folks who live far away from the large towns and cities, by giving comic lectures in schoolhouses and large barns, sends THE MIRROR his photograph and a circular setting forth his business. THE MIRROR regrets that it cannot spare the space necessary for a reproduction of the photograph, which bears a striking resemblance to former President Benjamin Harrison, and is labeled on the back "Compliments of G. Ed Naftzger, Mayor of the Illinois River." The circular reads in part as follows:

Spot the Villain! G. Ed Naftzger, the well-known alleged humorist, will appear on the above named date, and enlighten the people on How He Was Hoodwinked, or Every Man His Own Uncle! Mr. Naftzger was educated for the ministry and served for some years as a missionary in the Fiji Islands, but Nature finally asserted herself and he renounced his high calling and entered the journalistic field as a sad-eyed disseminator of the "Milk of Human Kindness." His venture was a success. He won fame and wealth by his supposed funniness. But he is fallen, and in his great lecture, "How I Was Hoodwinked; or, Every Man His Own Uncle," he tells how it was done. Everywhere the lecture, as well as the lecturer, is received with enthusiasm and delight. Admission, 25 cents. The Clergy admitted free. Children in arms, 5c. We pull the string promptly at 8 o'clock. Special—please leave your re-

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#### IN OTHER CITIES.

(Received too late for classification.)

#### BROOKLYN.

SATURDAY, NOV. 26, 1898.

A most eventful week in the way of strong attractions pitted against each other, with resultant receipts phenomenal in amount, ends to-night. It has also again been made indisputable that the play's the thing, and not the theatre itself, that draws. If there is an attraction that the playgoer really wishes to see, it will be sought, be the location convenient or otherwise.

Viola Allen is to be congratulated upon having played one of the most successful engagements yet known in this borough. From its first presentation at the Columbia, The Christian was enacted before audiences that not only filled every seat but also crowded all the boxes to their utmost capacity, with a residue of standees on each floor, six to eight rows deep. Miss Allen, as Glory Quayle, duplicated the favor she has already attained in New York, but was compelled to divide the honors with Joseph Haworth, whose John Storm evoked a degree of applause that the writer has never heard excelled on this side of the bridge. In personality and temperament Mr. Haworth seems peculiarly fitted to this role, affording him opportunities of which he has made quick avail. Another agreeable surprise was the rendition of Horatio Drake by John Mason. Not a thing was lacking in Mr. Mason's work, which throughout was faultless, and in the closing scene partook of a delicacy and finish thoroughly charming. Praise is also due Jameson Lee Finney, Georgia Dickson, Frank Keenan, Catherine Reeves, R. J. Dillon, and George Woodward, the latter affording a delightfully unctuous bit as the Archdeacon. A fortnight of "Way Down East" is Colonel Slinn's next booking here.

The Little Corporal found a quick welcome at the Academy of Music, where Francis Wilson and Manager Edwin Knowles have certainly had no cause for complaint as to liberal patronage. Though attractions at this place have to contend with the disadvantage arising from a house that is not open regularly, the volume of business enjoyed here by Mr. Wilson may be judged by the receipts of the Thursday matinee, always proverbially light here, and which in this engagement was equalled by Mr. Hope's week. The showings of the engagement were uniformly excellent in every respect have been an exact duplicate of its recent run at the Broadway Theatre. Mr. Knowles has three other acknowledged potent successes underlined here in the near future.

The Montauk has also had a succession of sold-out houses to witness E. H. Sothorn and Virginia Harned in The Adventure of Lady Ursula. The demand was so great that the leader Peterchen and his orchestra were relegated to the pit beneath the stage beginning with Monday. The cast and ensemble has been the same that marked its production at the Lyceum. It was at first intended that Katherine Florence should here be the Lady Ursula; but Colonel Slinn, who is a stickler on the question of original casts, insisted that Mrs. Harned-Sothorn should not give Brooklyn the go-by, with the result that her departure abroad had to be deferred a week, and the presentation of Anthony Hope's comedy was preserved intact. Where all is so uniformly excellent it is scarcely fair to particularize; yet a special word should not go unwritten concerning the finished art of that sterling player, Owen Fawcett, whose Rev. Mr. Blimboe was capitally conceived and equally well rendered. Manager Slinn now announces Maude Adams and The Little Minister until Dec. 17, with Charles Coghlan and The Royal Box to immediately follow.

The Lilliputians in The Golden Horseshoe held high carnival at the Amphion, where the advance sale was the best of its current season. The capacity of the speculating fraternity received a deserved rebuke here on Thanksgiving night, when the "talent" on the sidewalk failed to find buyers willing to pay the added premium, and were consequently compelled to unload at a loss. Manager Clarence E. Fleming's next experience will cover A Day and a Night.

A second week of the third engagement of Sweet Inniscarra at the Bijou has not exhausted the drawing powers of Chauncey Olcott's pleasing play, which has now been acted forty-two times on this stage to capacity business. Manager Harry C. Kennedy next exhibits On the Wabash.

A High Born Lady came and conquered at the Grand Opera House. Extended mention of Maud Huth and Billy Clifford's gratifying success is necessarily deferred until a later date. The Rogers Brothers and A Reign of Error are next due here.

The Gayety prospered apparently with Haverly's Minstrels, and Manager Bennett Wilson is sure of a big week during the coming visit of A High Born Lady.

Nine features comprised the programme at Hyde and Behman's, where the Willett and Thorne Farceurs gave An Uptown Flat, followed by Fred Brown, a rag-time dancer. The Morrells appeared in gymnastics, Charley Case talked of his father, the Three Merkel Sisters gave an acrobatic potpourri, Josephine Gasman and Pickeninnes delighted every one, Stanley and Jackson produced Before the Fall, while The Overcoat enlisted the services of Rose Eyring, Clement Bainbridge, and Maud Holliday, the curtain being brought down by Nilsson's Flying Ballet. The Four Cohans with their own aggregation had the next underline.

The Novelty Theatre, entirely rejuvenated in every part and decorated in a pleasing style, was opened on Nov. 19 with a performance of The Lost Paradise that reflected decided credit on the stock organization just recruited by the new lessees, Rubens and Engelman. If the pace be kept up that has been set in the inaugural, prosperity should be theirs. Lend Me Your Wife is the selection for the ensuing week.

The Wolves of New York were not in readiness at the Park until Tuesday night, since when

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Mr. Eagle accomplished the most difficult task he has ever undertaken with complete credit to himself. In the sadly humorous, cynical, self-pitying side of the role, he was in his best vein. There was fine feeling shown by him in the scene where Christian insults him, and in passages in the final act he also appeared at the limit of his powers, carrying his audience into complete sympathy.

Miss Lyon was hardly a "precieuse," a new woman of the Seventeenth century, but she was a delightfully girlish Roxane and acted with admirable spirit throughout her parting scene with Cyrano after confessing her love for Christian being notably well done. (*Louisville Courier-Journal*, Nov. 15.)

Mr. Eagle's Cyrano shows, first of all, close and careful study. It is a heavy part and a long and arduous undertaking to play this hero, about whose nose M. Rostand has woven a drama. That he handles it as intelligently as he does, originating it according to his own idea, is a tribute to both his intel-

lect and to his ability as an actor. In the first act he is seen to excellent advantage as Cyrano, the man; as Cyrano, the lover, his work will be more carefully shaded as he becomes surer of himself.

Miss Lyon as Roxane was charming. Her acting in the balcony scene, one of the first hits in the play, was a beautiful and poetic conception of the role, and was at all times a fitting companion piece to the Cyrano of Mr. Eagle. (*Louisville Dispatch*, Nov. 15.)

In his make-up for the role Mr. Eagle showed discretion and good taste. He gave the unfortunate poet and cavalier a big nose, an ugly, long, flat and turned-up nose, suggesting neither the concert hall burlesquer nor the grotesqueries of comic opera. Mr. Eagle made Cyrano peculiar, but not ridiculous, and it was a compliment alike to his good sense and good taste that his audience soon forgot the nose's deformity in their interest in the actor's work. (*Louisville Post*, Nov. 15.)

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they have excited a considerable degree of interest.

The Brooklyn Music Hall had Roeder and Crane Brothers' Athletic and Specialty co. as the third choice of the Williams-Robinson management, who next give a date to Al. Reeves and his contingent.

Weber's Dainty Duchess proved a strong holiday attraction at the Star, which has The Moulin Rouge people to follow.

The Empire was the domicile of Rush's Bon Tonners, who make room for The Dainty Duchess.

The Wheel of Fortune revolved to good results at the Lyceum, where The Diamond Broker is next on view.

The Unique has been at such fever heat resultant from the exploitation of Al. Reeves and his talent, that a change to Zero is considered the wise thing.

A notable figure, identified for years with the amusement business here, passed away in the death of Edward A. Wier on Tuesday morning. SCHENCK COOPER.

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#### MATTERS OF FACT.

The Secret Enemy played the Academy of Music, Fall River, on Thanksgiving Day to two crowded houses, turning people away at both performances.

At Bangor, Me., on Nov. 21, the S. R. O. sign was out at 7.40 p.m. for the beginning of Frankie Carpenter's engagement.

L. M. Crawford telegraphs from Topeka, Kan., that Harry Corson Clarke, in What Happened to Jones, played Twice on Thanksgiving to capacity, and that the star and play were the best of the season.




George M. Johnson, formerly associated with the management of McVickers' Theatre, Chicago, and the discoverer and introducer of Walker Whiteside, is now engaged in the musical line and is about to present to the Chicago public George Westlain Davis, a young St. Louis tenor, who has gained quite a local reputation. Mr. Davis' Chicago debut will occur at the Auditorium about Dec. 20.

Two character parts played by John Ince are artistic hits in Sporting Life.



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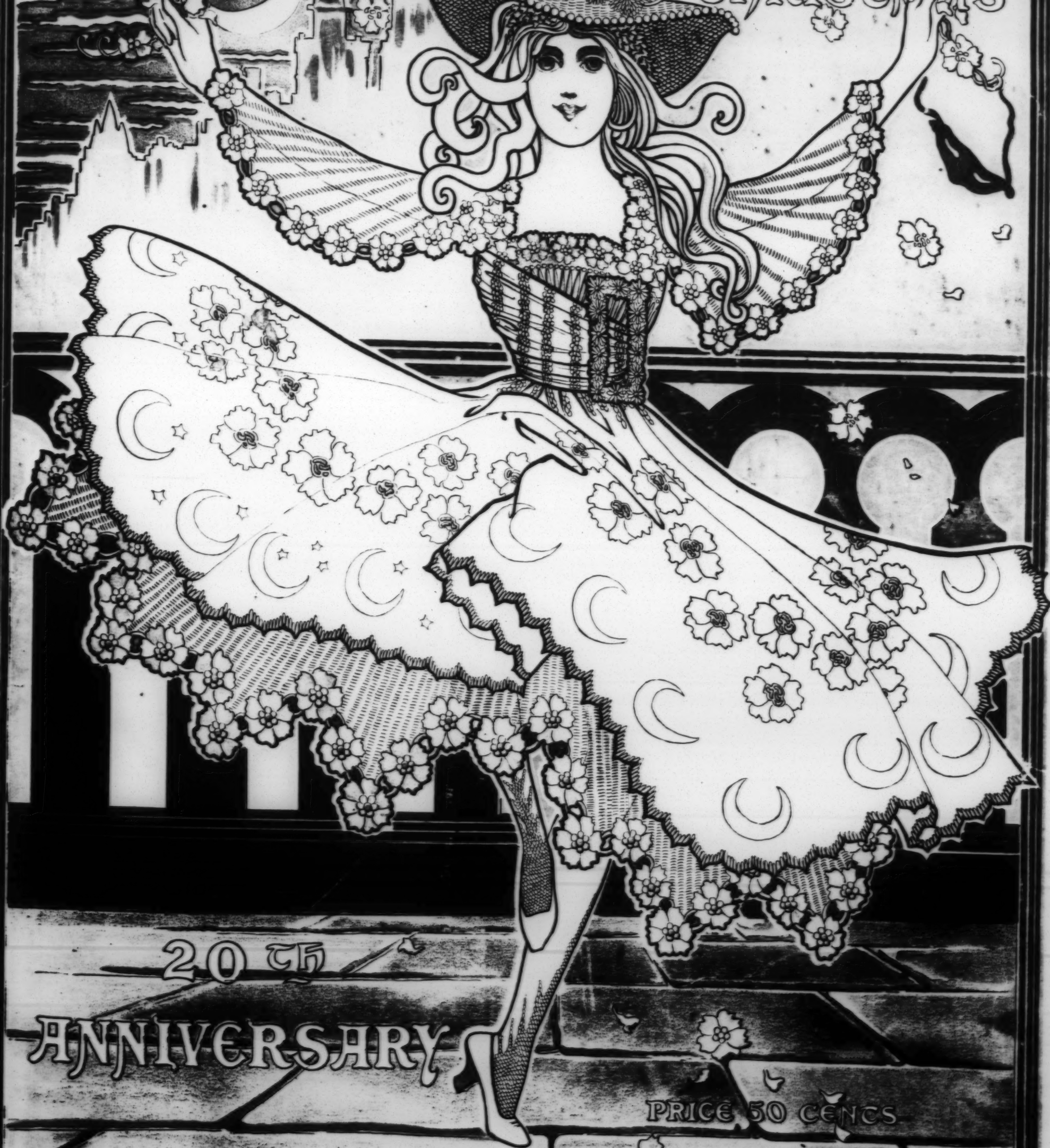




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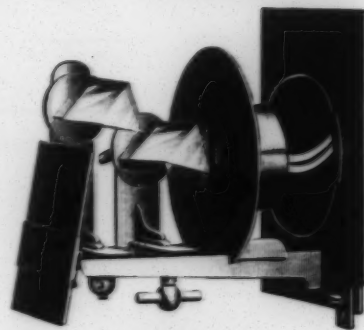
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It has never seemed to me that the public mind is practically affected by newspaper opinion upon any specific play or upon any specific actor. The force that counts in the long run is the steady, propulsive influence of just thought, honest feeling, intellectual ability and pure character. It is not for me to endorse or to question your critical judgments. The one fact that I should wish especially to emphasize is the fact that, as to every essential point involving the welfare of the stage, THE DRAMATIC MIRROR has invariably been arrayed upon the right side.

I remember that you have opposed equally the canting Pharisee and the vulgar, mercenary speculator. I remember your friendship for such great leaders of the stage as Edwin Booth, Lawrence Barrett and John McCullough. I remember your signal service to the cause of copyright for the protection of authors as well as actors. I remember your excellent and successful labors for the Actors' Fund. And I remember your determined opposition to the Ring of sordid traders, which has been such a deadly disgrace and blight to the American stage. The theatre that you have supported and extolled is the theatre to which respectable and self-respecting people can repair, without risk of offense to good breeding and good taste; and I think that under your conscientious management THE DRAMATIC MIRROR has, therefore, worthily earned its right to be considered the representative journal of the dramatic profession in America.

This testimony, which may or may not be of value, is meant in kindness, and I trust that it may not be considered intrusive. I understand that I am regarded, by those who take the trouble to regard me at all, as a cold and unsympathetic person, anchored upon the past, and but little inclined to discern merit in any production of the present day; and, making a few exceptions, I have seen better plays, better actors, better papers and a more intelligent and refined public than are commonly encountered now. But I believe that I can still recognize honesty of purpose and zeal and fidelity in the able service of a worthy ideal, and, in this belief, I am

wishful to express my respect for your conduct of THE DRAMATIC MIRROR and my earnest wishes for your continued welfare and happiness.

Faithfully yours,

*William Winter*

NEW BRIGHTON, Staten Island, November 9.

MY DEAR MR. FISKE:

I am glad to congratulate you on the anniversary of THE DRAMATIC MIRROR. The fact that the paper has reached the end of its twentieth year successfully is a business matter, and gratifies me because we are personal friends. But I congratulate you especially on having achieved this success for the paper by years of dignified and worthy labor; showing that respect for actors and authors to which their great art entitles them.

I think all will agree with me—none more cheerfully, I imagine, than those with whom you have had grave controversies—I almost feel that I represent them as well as the rest of us—in saying that you have been peculiarly earnest and sincere, when great public questions have arisen, in advocating the best interests of the theatre. State taxes and licenses, laws for children and for buildings, the professional charities, have always been treated by you with vigor and effectively, never passively.

As a dramatic writer, particularly, I remember the persistently aggressive force with which you anticipated the efforts of American authors and managers, and afterward assisted them to secure adequate laws to protect dramatic property in this country. Thanking you for that work, and with best wishes for the future, I remain,

Sincerely yours,

*Brainerd Howard*

NEW YORK, October 27.

MY DEAR MR. FISKE:

It were indeed no easy task to frame any combination of words that would fittingly express the full measure of praise to which I believe THE MIRROR'S career justly entitles it. Having been on terms of varying intimacy, but unvarying respect, with your journal during its entire lifetime, I assume myself to be a juror amply qualified to render the verdict I have been driving at, and which the same is hereunto appended:

I can call to mind no issue of THE NEW YORK DRAMATIC MIRROR that was not absolutely clean; none whose columns were not devoted exclusively to the best interests of the dramatic profession; none that was not a loyal and unswerving carrying out of a definite purpose. There has been during these twenty years, to the best of my knowledge and belief, no airing of dirty linen, no invasion of domestic or personal right, and no vituperation or abuse except to reply to venomous attack, or in



the adherence to what it believed to be its duty as the defender of the best interests of the American stage.

All other "Organs of the Profession" died under the sheriff's mace or the fatal indifference of Public Opinion, because they did all of these things, and THE MIRROR passed successfully out of its teens because it didn't.

Very sincerely yours,

*Clara M. Greene*

BAYSIDE, L. I., Oct. 3.

MY DEAR MR. FISKE:

I cannot let you go to press upon the twentieth anniversary of THE MIRROR'S birth without a congratulatory word to be cast in with the many you are certain to receive on so important an occasion.

Not slowly, but graciously and gracefully, has THE MIRROR won its way by ability, honesty, impartiality, and all those qualities "that men do most admire," to its present position of unrivalled excellence.

That your journal has been the guide, philosopher and friend to its dramatic constituency cannot be gainsaid, God be praised! but perhaps your greatest claim to success is the fearless integrity that hems you about in the discussion and support of principles that are vital to the art you labor so zealously to foster and protect; and it is this, of course, which has won you the great following you have among the vast number of people who are deeply interested in the Drama and yet are not of it.

Dramatic journals come and go, but, like the brook of poetic fame, THE MIRROR goes on forever. This is as it should be, the reward of merit. So may it ever be!

Yours sincerely,

*Fraunceill Wilson*

NEW YORK, October 31.

Auguro lunga vita e prosperita al NEW YORK DRAMATIC MIRROR che tanta utilita e decoro apporta all Arte e agli Artisti.

*Tommaso Salvini*

FIRENZE, 9 Ott., 1898.

[Translation.]

I wish long life and prosperity to THE DRAMATIC MIRROR, which is so useful and which has elevated art and the actor. TOMMASO SALVINI.

TO THE EDITOR OF THE DRAMATIC MIRROR OF NEW YORK:

From a spot beloved of American pilgrims; the favored retreat of one of the most beautiful women America has ever given to England—once an actress; the home also of another noted American, a painter of great delicacy and charm—I send these few words of greeting to an American journal.

The aim of THE MIRROR is to direct the taste of playgoers towards the sounder side of dramatic art, and I wish your paper a continuation of prosperity and increase in its influence.

The drama—the true drama—is always struggling, swimming against the currents. Its strength is unfailing, but the support of the artistic section of the press does much to keep its head well above water.

*William B. Smoother*

BROADWAY, Worcestershire, England, October 10, 1898.

MY DEAR SIR:

I take great pleasure in tendering to you my sincere congratulations on the achievement of your twentieth anniversary as editor and proprietor of THE NEW YORK DRAMATIC MIRROR.

I have been a reader of THE MIRROR since the very commencement of its career, and have always opened its pages with a conviction that I should find not only a full but a truthful record of the entire world of

amusement for the week, together with such just and clean criticism of the artists and their work as should come from a man like yourself, whose cultivation and refinement yield sound judgment and good taste in his work.

I have found THE MIRROR always on the side of art and the artists—never revelling in scandal nor crushing with unduly severe criticism.

I wish you a continuity of your prosperous career, with all the increase that true merit deserves.

Yours truly,

*F. F. Mackay*

THE BERKELEY LYCEUM, NEW YORK, October 27, 1898.

Mes meilleurs voeux de prosperite au journal DRAMATIC MIRROR a l'occasion de sa vingtieme annee.

*Adelaide Ristori  
Del Grillo*

ROME, Octobre, 1898.

[Translation.]

My best wishes for prosperity to THE DRAMATIC MIRROR on the occasion of its twentieth anniversary. ADELAIDE RISTORI DEL GRILLO.

MY DEAR MR. FISKE:

It is with the greatest pleasure that I write to congratulate you on the twentieth year of the publication of THE MIRROR.

For fifteen years I have read THE MIRROR, and I have always felt that it represents the best interests of the theatre in every way. I personally know a number of people who are not in any way connected with the theatre who take it always, knowing that it is sure to reflect the best aspect of the stage.

Sincerely yours, with every good wish for THE MIRROR'S prosperity,

*John Starn*

NEW YORK, Oct., 1898.

MY DEAR MR. FISKE:

I have never had the pleasure of meeting you, but allow me to congratulate you on the twentieth anniversary of THE DRAMATIC MIRROR. Its success is not to be wondered at, as, in addition to the excellence of type and paper and the beauty of the engravings, every number gives the dramatic news of this great country up to date, and the information is always to be relied upon. That it may long continue to prosper is the wish of

Yours truly,

*C. H. Coulstock*

NEW YORK, Sept. 20.

MY DEAR MR. FISKE:

I have only words of praise for THE MIRROR. I regard it as a truthful, independent paper, and I sincerely trust that it will continue to have a long and prosperous career.

*J. H. Fraduart*

NEW YORK, Sept. 21.

MY DEAR MR. FISKE:

Let me congratulate you on the twentieth anniversary of THE DRAMATIC MIRROR, a journal devoted to the best interests of the profession, and an encouragement to all who realize the dignity and importance of the art.

Yours faithfully,

*Charles F. Copleman*

NEW YORK, Oct. 17.





AUDIENCES.

I

A COMEDY.

TO THE EDITOR OF THE DRAMATIC MIRROR:

Sie begeben in dieser Zeit die Erinnerung an die erste Ausgabe Ihrer Zeitung—THE DRAMATIC MIRROR vor zwanzig Jahren und es draengt mich, Ihnen dazu meine achtungsvollsten und herzlichsten Gratulationen darzubringen.

Ueber den Werth und die Wirksamkeit Ihrer vortrefflichen Zeitung brauche ich kein Wort zu verlieren, da dieselben laengst von Ihrem Publikum wie von meinen lieben Berufsgenossen in Amerika ruehmend anerkant sind und doch wird es Ihnen vielleicht einiges Intresse abgewinnen zu erfahren, dass ein deutscher dramatischer Kuenstler mit Respect und Anerkennung seit Jahren den ausgezeichneten publizistischen Leistungen des DRAMATIC MIRROR gefolgt ist, eine Theaterzeitung mit deren Groesse, Bedeutung, und Ausbreitung sich keine unserer deutschen Theaterzeitungen sich nur annaehern vergleichen kann.

Ich begleite das amerikanische Theater mit umso groesserem und waermerem Antheil, als ich selbst erfahren habe, mit welcher vorurtheilsfreien, lebenswuerdigen und warmherzigen Art deutsche Kuentstler von der amerikanischen Presse aufgenommen und ausgezeichnet werden und weil ich unter meinen amerikanischen Verufsgenossen eine grosse Anzahl lieber und werther Freunde hatte—Edwin Booth, John McCullough, Lawrence Barrett, Lester Wallack, John Gilbert, Frederic de Belleville, Franz Reinau, Rose Coghlan, Augustin Daly, A. M. Palmer, und viele Andere—deren Freundlichkeiten gegen mich

"Are registered where every day I turn  
The leaf to read them."

Nehmen Sie also meine herzlichsten Gratulationen zu dem Jubilaem Ihrer Zeitung freundlich entgegen und ermueden Sie nicht den Interessen meiner lieben amerikanischen Collegen auch in Zukunft Ihrer ausgezeichnete Thaetigkeit zu widmen:

"Let them be well used; for they are the abstract and brief chronicles of the time."

Yours very truly,

*Ludwig Barnay*

WIESBADEN, November, 1898.

[Translation.]

In view of the approach of the twentieth year of the publication of THE DRAMATIC MIRROR, I cannot repress my desire to send to you from over the sea my most sincere congratulations.

I need waste no words in speaking of the value and usefulness of your admirable paper, for all that has long been recognized by your own public as well as by my own professional brothers in America; but it may be of interest to you to know that a German dramatic artist has for years followed with respect and appreciation the uncommon services of THE DRAMATIC MIRROR, a paper devoted to theatrical concerns, with whose circulation and influence we have no German theatrical paper that can be compared with it even at a distance.

I watch the development of the American stage with all the more interest from having personally experienced with what an unprejudiced, frank and warmhearted greeting German artists have been received by the American press; moreover, I treasure the memory of a great number of valued and dear friends of the profession in America—Edwin Booth, John McCullough, Lawrence Barrett, Lester Wallack, John Gilbert, Frederic de Belleville, Franz Reinau, Rose Coghlan, Augustin Daly, A. M. Palmer and many others, whose exceeding kindnesses to me

"Are registered where every day I turn  
The leaf to read them."

I beg you to accept, then, my heartiest congratulations on the anniversary of your publication, believing that you will not cease to devote your energies in the future, as in the past, to the advancement of the interests of my colleagues of the American stage.

"Let them be well used; for they are the abstract and brief chronicles of the time."

Yours very truly,

LUDWIG BARNAY.

MY DEAR MR. FISKE:

Dramatic journalism in this country has reached a dignity not anticipated by writers and players of half a century ago. About that time actors of the first importance commanded but little press attention for their stage work, and but few scandals were manufactured to belittle the people of the theatre.

A change for the better is observable in the former case, but in the latter the daily press is giving its best inventions. "Mr. Irving Slapped Miss Terry's Face" and "The Degraded Woman was a Once Beautiful Actress" are the favorite headlines of even so-called respectable papers.

As an offset to this, however, the strictly dramatic weeklies of America



and England are doing good work in defending the theatre against this cruel treatment, and THE MIRROR'S many protests bear good fruit.

Paul Bourget's letter to the Paris "Figaro" places THE MIRROR in the front rank of American art journals. That this compliment is deserved will be generally admitted.

*Michael Arden*

BALTIMORE, Md., October 29.

La sola diplomazia possibile e quella del l'Arte. Essa sopprime e distanze, unisce musei e popoli e le nazione piu lontane in una comunione di amore e di pace. Io partecipo alla festa del giornale DRAMATIC MIRROR di New York come parteciperei a una festa di casa mia.

*Roberto Bracco*

PALAZZO MADDALONI, Napoli, 11 Ott., 1898.

[Translation.]

The only diplomacy possible is the diplomacy of art. It annihilates distance and unites the most widely distant peoples and nations in a communion of love and peace. I participate in the festivities of THE NEW YORK DRAMATIC MIRROR'S anniversary as I would participate in a feast in my own home.

ROBERTO BRACCO.

DEAR SIR:

Accept from a reader of THE DRAMATIC MIRROR in its earliest days cordial congratulations upon the completion of its twentieth year, with best wishes for its constant prosperity.

Yours truly,

*J. S. Clarke*

SURBITON, SURREY, ENGLAND, November, 1898.

DEAR MR. FISKE:

I take pleasure in testifying to the great service which you have rendered to the theatrical profession by your conduct of THE DRAMATIC MIRROR. You have made it a paper which is at once clean and honest and interesting and successful—a fourfold achievement of which you have every reason to be proud.

Yours truly,

*Frederick H. H. H.*

NEW YORK, October, 1898.

MY DEAR MR. FISKE:

THE MIRROR, I hold, is the best journal the theatre has enjoyed. The news and information I always find interesting and reliable. You have always my best wishes for its success.

Very truly,

*John Smith Russell*

BOSTON, October 27.

DEAR SIR:

I congratulate you in that THE NEW YORK DRAMATIC MIRROR has completed its twentieth year, and I wish the paper all success in the future.

Yours truly,

*J. F. H. H.*

LYCEUM THEATRE, LONDON, Oct. 3.



AUDIENCES.

II.

AN EMOTIONAL SCENE.





AUDIENCES.

III.

A RISQUÉ SITUATION.

Depuis six ans que je suis abonné au NEW YORK DRAMATIC MIRROR, j'admire son caractère artistique, la variété de sa rédaction et la multiplicité de ses informations. C'est la vraiment le type du journal de théâtre, intéressant et utile! Quand donc, en France, en aurons-nous un qui puisse lui être comparé?

*Alexandre Bisson*

PARIS, 12 Octobre, 1898.

[Translation.]

I have been a subscriber for THE MIRROR for six years. I admire its artistic character, the variety of its editorials, and the multiplicity of its information. It is the true type of the theatrical journal, interesting and useful! When are we to have one in France that can be compared with it?

ALEXANDRE BISSON.

MY DEAR MR. FISKE:

I feel a kind of personal satisfaction, or pride, in the approaching celebration of THE MIRROR'S completion of a round score of years of vigorous life, for I have followed its development from infancy to its present athletic young-manhood, and can testify that it has lived cleanly, worked zealously, and finally (and I should say enduringly) established itself as the representative theatrical journal of the Western world.

My own warm feeling for THE MIRROR springs from the many kindly services for which I am in its debt. However, I am bound to it for much instruction along the lines that I have followed for nearly forty years.

Sincerely yours,

*Geo. P. Goodale*

DETROIT, MICH., Oct. 7.

DEAR MR. FISKE:

Let me take this opportunity of wishing THE DRAMATIC MIRROR success and many Happy New Years! May it always hold the mirror up to nature in its humanity, and continue the glass of fashion. Mr. Kendal unites with me in all good wishes. I am,

Yours faithfully,

*Mr. Kendal*

12, PORTLAND PLACE, W., LONDON, Oct. 4.

Auguro lunga vita al nobile taglio artistico di New York.

*Giacinta Pezzana*

TORINO, Ottobre 7, 1898.

[Translation.]

I wish long life to the noble artistic journal of New York.

GIACINTA PEZZANA.

DEAR MR. FISKE:

I can only say of THE DRAMATIC MIRROR what all members of the profession in America are pleased to assert and acknowledge, that it is a credit to their calling. It is one of the very few journals that treat dramatic subjects from an artistic standpoint, in a dignified spirit and without prejudice. Its present prosperity proves that its merits are recognized and its opinions respected throughout the country.

*De Waef Happer*

BOSTON, November 20.

DEAR HARRISON GREY FISKE:

I heartily congratulate you on the twentieth birthday of THE NEW YORK DRAMATIC MIRROR. One more year and our interesting friend will come of age and no doubt will be allowed to go out at will and come home with a latch-key.

I read THE MIRROR religiously every week and enjoy it immensely



for its frankness and independence; particularly when I am, as a public man, rubbed down and given a dressing.

Many who protest sometimes I fear "protest too much." I cannot shake off the shackles of an experience of forty years. "Quod scripsi scripsi." I trust that I am "frank and independent" also, and "Brutus is an honorable man!" And now let us bury the hatchet.

Yours, with all good wishes,

*Clarendon*

ATHENÆUM CLUB, PALL MALL, S. W., LONDON, October 12.

MY DEAR MR. FISKE:

Permit me to mingle my congratulations with the many which I am sure will come to THE MIRROR on the approach of its twentieth anniversary, and with the felicitation blend the earnest hope for continued prosperity.

The dramatic profession has had many things in those twenty years for which to thank THE MIRROR, and fair, frank and dignified criticism, so necessary to the actor's best endeavor, is happily included in the long list. And surely a sense of pride and gratification must be felt that steadfast adherence to the highest standard and fidelity to the best interests of the drama have won for THE MIRROR the admiration and approval of the public.

I pray you, count among THE MIRROR'S well wishers

*Viola Allen*

NEW YORK, October 31.

DEAR MR. FISKE:

Please accept my heartiest congratulations upon the coming of age of THE DRAMATIC MIRROR and upon the esteem in which it is held on both sides of the Atlantic.

Yours faithfully,

*Edw. P. Sullivan*

BUFF HOUSE, BANSTEAD, SURREY, October 22.

MY DEAR MR. FISKE:

The Christmas season being one of universal joy; a peculiar felicity decrees that this year's Christmas number of THE DRAMATIC MIRROR should also be that of its twentieth anniversary.

THE MIRROR will not, indeed, have attained its majority until the close of 1899, but it cannot be regarded as a minor so far as valuable achievement is concerned.

It has been both discreet in its valor and valorous in its discretion; and the useful directions in which it will capably work under the impulse of the new century, must be of interest to very many who love the drama and the stage.

Faithfully yours,

*Chancaster*

NEW YORK, September, 1898.

MY DEAR MR. FISKE:

My very sincere congratulations on THE MIRROR'S twentieth anniversary. I only hope it is the precursor of its two hundredth. For clean criticism and an unquestionable devotion to the best interests of the profession to which I have the honor to pertain, it stands pre-eminent. May it and you as its steersman prosper.

Very truly,

*J. Scherer Gordon*

NEW YORK, Sept. 13.



AUDIENCES.

IV.

A SUCCESS.



MONSIEUR :

Toutes mes sympathies au MIRROR, ami et défenseur de l'art dramatique véritable . . . au MIRROR qui, depuis si longtemps déjà, encourage les plus grandes, les plus nobles aspirations, et s'est fait idéal à force de protéger d'autres idéals.

Veuillez agréer, Monsieur, l'assurance de ma très haute considération.

*Leon Hennique*

PARIS, 18 Octobre, 1898.

[Translation.]

SIR :

All my sympathy to THE MIRROR, the friend and defender of real dramatic art . . . to THE MIRROR that for so long has encouraged the grandest and noblest aspirations and has become an ideal by its constant protection of ideals.

Accept, sir, the assurance of my highest consideration.

LEON HENNIQUE.

MY DEAR MR. FISKE :

I understand THE DRAMATIC MIRROR will celebrate its twentieth birthday in December next. I write to wish it many happy returns of the day, and a continuation of that success which it has so thoroughly deserved.

With kind regards I remain, my dear Mr. Fiske,

Very truly yours,

*Hubbard*

GLOBE THEATRE, London, W. C., October 14, 1898.

DEAR SIR :

Any publication which has for its aim to lend dignity to the dramatic press, to represent the worthy aspirations of the dramatic profession and to commemorate the achievements of the American stage, deserves a word of recognition and sentiments of good will; especially on the completion of its twentieth anniversary and at the glad Christmas season. It gives me, therefore, great pleasure to express my sincere congratulations to THE MIRROR for all that it has done to accomplish the above results.

With my best wishes for its continued success in its chosen field, and that the prosperity it so well deserves may always attend it, I am

Sincerely yours,

*Kenny Cole Burnside*

NEW YORK, October 22.

MY DEAR SIR :

As an actor and manager in England I am sensible of the debt of gratitude we owe THE NEW YORK DRAMATIC MIRROR for sympathetic appreciation of our work, both while we are on this side of the Atlantic and when we venture to the United States of America. I wish you, sir, the admirable editor, and the whole of your talented staff, long life and prosperity.

Your obedient servant,

*Leon Alexander*

ST. JAMES'S THEATRE, London, October 18, 1898.

MY DEAR MR. FISKE :

Congratulations on the twentieth birthday, and best wishes for a coming-of-age celebration next year for the great son of the house of Thespis! The old and illustrious family of which THE DRAMATIC MIRROR is the representative is also to be congratulated. THE MIRROR has always striven to uphold the dignity of the dramatic profession, to advance its interests, to protect its rights, and to abolish its abuses. Under your skillful editorship it has attained an excellent literary standard, while for actual information regarding theatrical business it is the only reliable medium this country affords.

In recognition of the many benefits already received and still to follow through your untiring energy, I congratulate my profession on having such a champion for justice and our rights. It has always been honest, good and pure, fair in criticism and an upholder of the art we love.

Long may THE MIRROR continue, as now, the greatest dramatic paper of the world! And long may you, my dear Mr. Fiske, train the child as he should go—a child no longer, however, but a man—and that he may grow stronger and greater with the ripening years is the best wish of

Your sincere friend,

*R. B. Mantus*

Oct. 10, 1898.

Il bene che il periodico THE DRAMATIC MIRROR ha fatto all' arte in vent' anni di rigogliosa vita, e nulla in confronto di quello che fara nell' avvenire, in un paese d'irrepressibile progresso, come gli Stati Uniti.

*Virginia Marini*

ROME, Ottobre, 1898.

[Translation.]

The good that THE DRAMATIC MIRROR has done in its twenty years of sturdy life is nothing in comparison with the good that it will do in the future in a country of irrepressible progress like the United States.

VIRGINIA MARINI.

MY DEAR MR. FISKE :

AS THE MIRROR'S twentieth anniversary is drawing near, allow me as an actor to add my good wishes and congratulations to the many thousands you will doubtless receive. Success to THE MIRROR, a genuine dramatic paper, true and just to our profession—and the same to its Editor!

Very truly yours,

*Hubert Kelcey*

DETROIT, MICH., Sept. 25.

MY DEAR MR. FISKE :

I wish THE MIRROR many anniversaries of success. It has always been a strong defender of the stage and its people in all their mutual difficulties, and I admire particularly its policy in excluding from its columns those strictly personal incidents which too frequently find their way into print and cause many a heartache to the sensitive brothers and sisters of our profession.

Very sincerely,

*John Arthur*

NEW YORK, October 29.

MY DEAR MR. FISKE :

I congratulate you, as many thousands do, on your great success with THE MIRROR. But I take it that the occasion of your twentieth anniversary warrants a little more than an expression of mere personal good will.

Underneath the individual victory you have achieved lies the sublime theory of the survival of the fittest. To one who has taken "fortune's buffets and rewards" with equal pleasure, there is an unspeakable satisfaction in beholding the eventual triumph of honest plan and purpose.

I hope you will continue to worthily represent the dramatic profession for many years to come. And what is more to the purpose, I hope the dramatic profession from one end of the country to the other will realize that it is so worthily represented.

Faithfully yours,

*Edgar Rosenberg*

NEW YORK, Sept. 13.




HOCHGEEHRTER HERR:

Gestatten Sie mir Ihnen zum bevorstehenden Jubelfeste Ihrer Zeitschrift DRAMATIC MIRROR meine herzlichsten Glückwünsche zu übersenden, Ihr vorzügliches Blatt hat es sich jederzeit zur Aufgabe gemacht in erster Reihe die Interessen der dramatischen Autoren wie der Darsteller, den Künstler zu fördern und zu heben, und Sie haben sich hierdurch um die dramatische Kunst ein Verdienst erworben, welches auch wir, auf dem continent, nach seinem ganzen Umfange zu schätzen und zu würdigen wissen denn da unsere Kunst;—un mit Shakespeare zu reden—nur den einen grossen Zweck verfolgen muss: "Der Natur glichsam den Spiegel vorzuhalten" und die Natur alleorten die einfache grosse Wahrheit ist, so muss auch die Wiedergabe derselben durch unsere Kunst einfach und wahr sein, hereben wie drueben, wie bei uns, so bei Ihnen.

Mit nochmaligen besten Wünschen, und mit den Ausdrücke vorzüglichster Hochachtung verbeibe ich,

hochgeehrter Herr,  
Ihr ganz ergebener,



WIEN, 21 Octobre, 1898.

[Translation.]

MOST RESPECTED SIR:

Permit me to send you, upon the occasion of the anniversary of your distinguished journal, THE DRAMATIC MIRROR, my most heartfelt wishes. Your wonderful paper has set itself the task primarily of furthering the interests of dramatic authors and of elevating and purifying artists. Thus you have rendered dramatic art a signal service—a service that we of the continent appreciate, for our art, to use Shakespeare's words, must have in view but one object, "to hold as 'twere the mirror up to nature," and as Nature everywhere is simply verity, so must its representatives through our art be simple and true. This is the goal we try to attain in our part of the world as you try to attain it in yours.

With renewed best wishes and with the expression of my profoundest esteem, believe me, respected sir,

Yours most devotedly,

A. SONNENTHAL.

MY DEAR MR. FISKE:

I congratulate THE MIRROR on reaching its twentieth birthday. It has indeed done good work for our profession, and has upheld the best and worthiest principles in dramatic art.

Your MIRROR holds a place of affection in all our hearts.

Faithfully,

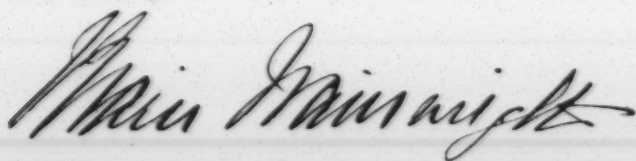


NEW YORK, October 27.

MY DEAR MR. FISKE:

I wish to congratulate you and to assure you of my high appreciation of THE DRAMATIC MIRROR. I have always admired its honesty of purpose and its fearless stand against everything that has tended to lower the tone of dramatic art and our stage in general. May the success you so richly deserve always be with your paper, is the wish of

Yours sincerely,



BUFFALO, Sept. 18.

MY DEAR MR. FISKE:

Let me congratulate THE MIRROR on its approaching twentieth anniversary. Its growth has been something wonderful in these twenty years, not only from a financial, but from an intellectual standpoint. Its rigid conformity to a fixed policy has earned the approbation of the reputable members of the dramatic profession.

The independent position it has always taken for the advancement of

all that is good, its fearless attitude toward all that is bad, the knowledge that the actor and the actress have always received equal consideration with the manager, places it in the scale far above that attained by any dramatic paper in the history of American theatricals. No one appreciates this more than the actor or the actress of average talent, who is swayed by the encouragement which THE MIRROR has always accorded them.

THE MIRROR may feel proud of this record. Strictly independent, fearless in its utterances, just in its conclusions—may continued prosperity await it!

Sincerely yours,



NEW YORK, Sept. 22.

DEAR MR. FISKE:

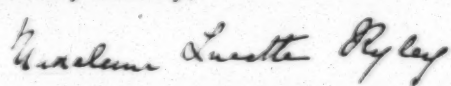
I desire to tender you my hearty congratulations upon THE MIRROR'S twentieth anniversary, so close at hand.

You say, "It has been THE MIRROR'S aim to give dignity to the dramatic press, and to represent the worthy aspirations of the dramatic profession in all its branches."

That it has succeeded most admirably in this endeavor must be the opinion of every constant reader.

Again felicitating you upon your happy achievement, I remain,

Yours very sincerely,



NEW YORK, October 25.

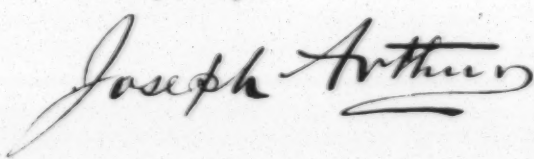
DEAR MR. FISKE:

YOUR DRAMATIC MIRROR is the accepted chronicle of past and current theatrical events. THE MIRROR can be and is taken seriously. It is a business paper, with an artistic side—clean, honest, fearless, yet always just and truthful.

It is wholly reliable, a fact admitted by everybody, and everybody interested in the foreign and domestic stage reads it.

None knows of the breadth of its circulation better than I. I have bought it in Calcutta and read it in Teheran.

Yours respectfully,

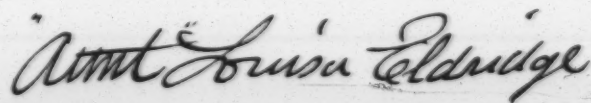


NEW YORK, October 28.

DEAR MIRROR:

Permit me to congratulate you on the anniversary of your twentieth birthday. I distinctly remember how proud I felt when I celebrated my twentieth anniversary, and I hope you may be as happy and receive as many hearty congratulations.

I have derived great pleasure and much valuable information by reading your most reliable columns during the twenty years of your existence. May you live to celebrate as many birthdays as your ardent admirer,

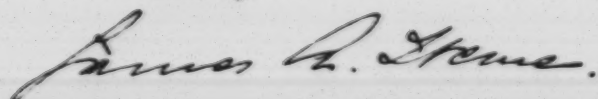


NEW YORK, October 25.

DEAR MR. FISKE:

I feel that you will believe me when I say that I wish you and THE MIRROR long life and happiness.

Sincerely,



NEW YORK, October 28.




MY DEAR MR. FISKE:

I see that you intend issuing an anniversary number to complete the celebration of the twentieth year of THE DRAMATIC MIRROR.

Let me congratulate you upon the success of your paper; upon its energy, its interest, and its high position as a worthy organ of the American stage. I am sure you must feel gratified with its long and positive success.

Accept my best wishes for continued prosperity.

Truly yours,



NEW YORK, September 19.

Ein Spiegel, der durch zwanzig Jahr  
Stets fleckenlos und rein und klar,  
Das Glas stets zeigt wie er soll,  
Das scheint mir gut!

Hochachtungsvoll,



BERLIN, October 10, 1898.

[Translation.]

A mirror that for twenty years  
So spotless, clean and clear appears,  
In which but truth and right reflect,  
Seems fine to me.

With great respect,


MAX GRUBE.

DEAR MR. FISKE:

I sincerely congratulate you on the twentieth anniversary of THE DRAMATIC MIRROR and its deserved popularity.

The ideal cheval-glass of two noble professions, it reflects all that is good and inspiring in both. Substantially framed, the polished surface is never dull, and, best of all, it sustains not merely the footlights' glare, but the searching sunshine of the day.

Faithfully yours,



NEW YORK, Sept. 21.

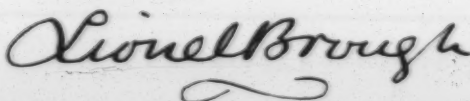
MY DEAR FISKE:

Hearty congratulations on your birthday—I don't mean yours, I mean your offspring's.

THE DRAMATIC MIRROR now has arrived on the threshold of "man's estate." Let us hope it will behave itself as well in the future as it has done in the past.

Hearty good wishes for the well-being of THE DRAMATIC MIRROR!

Yours always,



PERCY VILLA, LONDON, October 15, 1898.

MY DEAR MR. FISKE:

I offer THE MIRROR on this, its twentieth birthday, my hearty congratulations and best wishes, and the very best friending I can offer it is that it may follow in its prosperous future the policy it has adopted in its past.

THE MIRROR is the faithful, respectful, consistent friend of actors and actresses, and it should always be upheld and respected as such a friend deserves to be. It is in every department a thoroughly well-conducted

newspaper, and the members of the theatrical profession can with just pride point to it as their recognized organ and representative.

Reiterating my good wishes to THE MIRROR and to you,

Cordially yours,



NEW YORK, Oct. 10.

DEAR SIR:

I have been a reader of THE MIRROR for many years and I have always admired its dignified, honest and fearless attitude.

It has not always been conducted on a good "box-office" plan; but for every lapse from mere selfish business conduct, the professors and amateurs of the dramatic art owe it a debt of gratitude.

That it may continue to stand for all that is best in the drama for many more anniversaries, is the sincere wish of,

Yours very truly,



NEW YORK, October 28.

MY DEAR MR. FISKE:

I have always looked upon THE MIRROR as a steady, reliable and useful institution. I like its conservatism and feel a concern in its progress, because it always shows a real interest in the plans and hopes and ambitions of our struggling workers, and is ready with a helping hand and an encouraging word for the deserving.

It is something of an achievement to successfully pilot a dramatic newspaper through a period of twenty years, and it must be doubly gratifying to have your supporters endorse your clean, decent and wholesome policy. I congratulate you heartily. Ever sincerely,



HOTEL MANHATTAN, NEW YORK, October 26, 1898.

DEAR MR. FISKE:

I have been a steady reader of THE DRAMATIC MIRROR for the twenty years of its career, and though at times differing from its opinions and its course of action in many ways, I most assuredly believe that THE MIRROR'S aim (as the representative dramatic journal) has been to advance the best interests of the drama at large, and the highest purpose and noblest ambitions of the theatrical profession of America.

Truly yours,



NEW YORK, October 28.

DEAR MR. FISKE:

It affords me great pleasure to be able to add my warmest congratulations to those that will come to you from THE MIRROR'S army of admirers upon the occasion of its twentieth anniversary.

I have watched with ever increasing interest its progress from year to year, and its unquestioned popularity, I feel sure, has been attained only through the faithful chronicling of events theatrical, in an intelligent and just manner, at all times.

May it ever continue upon its course of progress, the recognized medium of the American stage.

Sincerely yours,



PORTLAND, Ore., November 3.



I see a little seed sown in the garden of journalism. I see it planted close to the field of the drama. I see the sunshine of enterprise glowing upon its petals. I see the plant thrive and I see it struggle, for some days are cold and cheerless. I see it survive the storm of adversity and I see it prosper when the symbol of good fortune tells it of a grander growth to follow. I see the plant take on new life year by year, and I see it grow larger, greater, better and more enduring. I see its purpose more clearly than ever before, and find it is friend and adviser to me and a host of others more deserving. I see it acquire new dignity and the glory of age. I see it surrounded by the gardeners of truth. Truth is the drama, the gardeners are the actors, and the plant that has thrived and blossomed into a tree is THE DRAMATIC MIRROR. I look back twenty years and behold a splendid achievement. I look forward twenty years and see a giant of strength. I rejoice in its prosperity and delight in its hopes.

*Roland Reed*

ST. LOUIS, November 12.

DEAR MR. FISKE:

My heartiest congratulations to THE DRAMATIC MIRROR on its twentieth anniversary.

Its fair and dignified presentation of the news of the theatrical world is not alone creditable to the profession, but merits the approval of everyone interested in the stage and its actors. Believe me,

Very sincerely yours,

*Alvin Krieger*

NEW YORK, Nov. 7.

MY DEAR SIR:

I have always considered THE DRAMATIC MIRROR the representative dramatic paper of this country. It is undoubtedly an acquisition to the press in general, as it furnishes theatrical information that could not be obtained through any other channel. THE MIRROR has my best wishes I assure you. Wishing it a Merry Christmas and a prosperous New Year, I am,

Sincerely yours,

*Jefferson De Angelis*

PHILADELPHIA, October 14.

DEAR SIR:

Permit me to add my hearty congratulations to the many that you are no doubt receiving on the twentieth anniversary of the establishment of THE MIRROR.

Enduring success in dramatic journalism is possible only when a publication is just, dignified, free from prejudice and clean. That THE MIRROR has reached its present age and prosperity seems the best evidence of its high character.

Yours sincerely,

*Geo B Schorff*

BOSTON, October 31.

DEAR MR. FISKE:

Accept my congratulations upon the anniversary which marks the completion of THE MIRROR'S twentieth year of life. To conduct a paper successfully is much; but to conduct it with an honest zeal for the highest interests of the profession which it represents is far more.

It is not what others have to say of a profession, it is what a profession has to say of and for itself that counts, and while there is no longer any painful social discrimination against the histrion, it is unfortunately true that the worst enemies of the dramatic profession are to be found in some of its own disciples, who are only too ready to decry their art and one another, forgetting that arts and professions, like individuals, must be self-respecting to command respect.

But great as is the responsibility of the spoken word, that of the word



A MERE DETAIL

THE INTERVIEWER: "WHAT PLAYS DO YOU EXPECT TO APPEAR IN THIS SEASON?"  
THE NEW STAR: "OH, I HAVEN'T GIVEN THE PLAYS A THOUGHT AS YET. I'VE BEEN TOO BUSY WITH THE DRESSMAKERS, DON'T YOU KNOW?"

printed is infinitely more compelling in its general effect and in its potency to help or harm; accordingly, though one may not subscribe unreservedly to the views, tenets and opinions of any paper, when that paper consistently strives to give the drama its due place among the arts, it deserves the artist's sincere wishes for its continued existence and prosperity.

Yours sincerely,

*Marguerite Meninger*

NEW YORK, November, 1898.

DEAR SIR:

THE DRAMATIC MIRROR has been to me at all times a dramatic paper worthy of special regard, for the reason that it is well edited and otherwise all that could be desired. It most certainly is deserving of the support of the dramatic profession, because of its many excellent qualities. Trusting that its success may continue, I am,

Very truly yours,

*Henry J. H. H. H.*

NEW YORK, October 25.

MY DEAR MR. FISKE:

I congratulate THE MIRROR on having successfully emerged from its 'teens. It is a splendid paper and it can be depended upon to furnish its readers with a full and comprehensive review of things theatrical.

Yours sincerely,

*Charles Klein*

NEW YORK, Sept. 28.

MY DEAR SIR:

As the twentieth anniversary of THE MIRROR is near at hand, permit me the pleasure of extending my greetings and good wishes for the future.

The dramatic profession owes THE MIRROR a debt of gratitude not easily expressed or likely to be paid in full.

With fearlessness, honesty and in a most scholarly manner has it for



twenty years upheld our banner. I wish THE MIRROR a Centennial celebration with a corresponding degree of prosperity.

Let me subscribe myself,

Most respectfully,

*Clay Bennett*

DENVER, Sept. 27.

DEAR MR. FISKE:

THE NEW YORK DRAMATIC MIRROR has been, from its inception, a thoroughly honest and fearless journal, devoted to the advocacy of all things in connection with the theatre which are good and true and pure. I believe that all the best friends of the stage rejoice in its prosperity and hope for it, not only the continued favor of the members of the dramatic profession, but a constant extension of its sphere of good influence.

*Dr. Palmer*

NEW YORK, Sept. 23.

MY DEAR MR. FISKE:

I wish to add my voice to the song of praise that will surely be sung on the occasion of THE MIRROR'S twentieth birthday.

I look upon THE MIRROR as the best of friends, for, besides its attractions, it is wise in its advice and helpful in its suggestions, and I think all players should be both proud and grateful for its achievements. With my kindest regards,

Yours sincerely,

*Kathryn Kiedder*

NEW YORK, Oct. 2.

DEAR MR. FISKE:

I have been a reader of THE MIRROR for ten years and I have always found it most valuable and interesting.

Faithfully,

*Martha Morton*

NEW YORK, Oct. 26.

MY DEAR MR. FISKE:

I congratulate you on your twentieth anniversary. THE DRAMATIC MIRROR has always upheld the honor and dignity of the dramatic profession, and served its best interests, without descending to the publication of scandal and sensations that too frequently disgrace journalism and bring discredit upon our calling.

Cordially yours,

*Derrick Ward*

SAN ANTONIO, Tex., November 15.

DEAR MR. FISKE:

I have found THE DRAMATIC MIRROR invaluable as a reference and recorder of things theatrical. The dignity of its tone and the honesty of its purpose are refreshing. It most thoroughly "fills the bill."

Yours,

*Samuel H. H. H.*

NEW YORK, Oct. 31.

MY DEAR MR. FISKE:

The American stage should feel proud of possessing so just and staunch a friend as THE DRAMATIC MIRROR, and its untiring efforts to uphold the purity of the drama should endear it to every member of the theatrical profession.

With kindest regards, my dear Mr. Fiske, I remain,

Yours very truly,

*Victor Clark*

October 31, 1898.

DEAR SIR:

The amusement world and all those who compose it realize the necessity of an organ in the utterances of which they can believe and which is published in the interest of no particular class, but of the entire profession. I trust you will celebrate many more anniversaries, and as the years go by grow richer in the esteem of your public.

Yours truly,

*John Philip Sousa*

NEW YORK, October 15, 1898.

MY DEAR MR. FISKE:

I feel honored and happy to add my congratulations to the innumerable ones which will greet THE DRAMATIC MIRROR upon its twentieth anniversary.

For many years I have found both pleasure and instruction in its columns, which have been devoted to fostering the best in dramatic art.

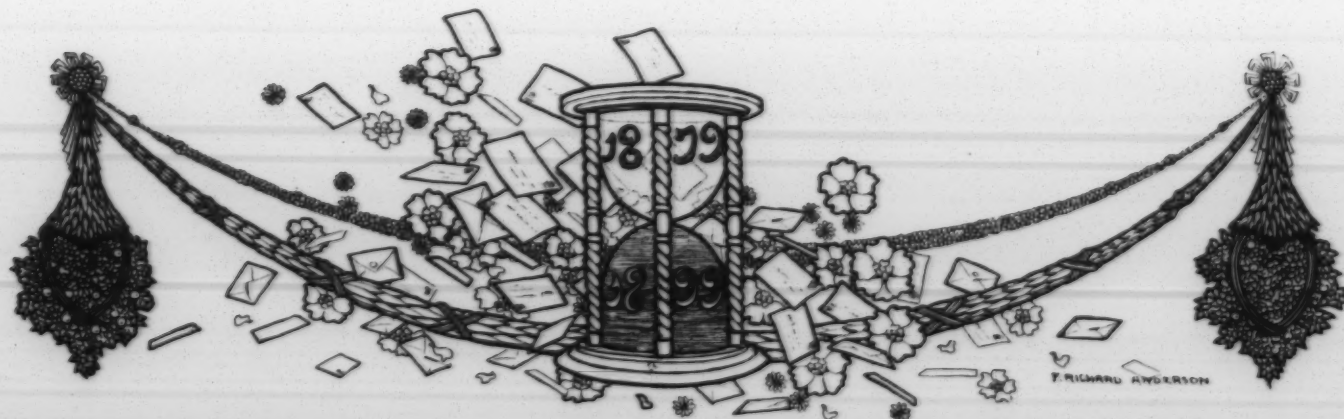
THE MIRROR is a splendid chronicle of the stage world, recounting accurately the passing events, upholding the dignity of the player and putting forth every effort to encourage wholesome and artistic plays.

My congratulations again.

Sincerely,

*Walter Whitridge*

October 27.





ACROSS THE FOOTLIGHTS.

**A** CROSS the footlights I see a face,  
Fair and sweet, with high-bred  
grace.

Framed in a bonnet of filmy lace,  
And flowers in her hair;  
She sits in her box, erect, serene,  
Her gaze intent on the painted  
scene—

Quite evidently a social queen  
From her patrician air.

But I am out in the paper snow,  
Where the wind-machine doth wildly  
blow

(Of course it's all the play, you  
know,

And I am the heroine)—  
For my cruel father has cast me off,  
And turned me out with bitter scoff,  
Despite my quite consumptive  
cough—

It really seems a sin.

My property child I tightly hold,  
To shield it close from the fancied  
cold,

And my imagined griefs unfold  
Into the listening throng;  
But while I strain a fictitious tear,  
Real drops in my lady's eyes appear  
And shine like the jewel in her ear,  
To see such cruel wrong.

My lady weeps because, forsooth,  
The playwright had so little ruth,  
But would she if she saw the truth—  
The really, truly true?

What if she met upon the street  
A real outcast in the cold and sleet,  
Who fell and plead at my lady's  
feet—

What would my lady do?

Would she forget her birth and  
charms  
And raise the suppliant in her arms,  
And shield her close from all her  
harms

And help her to be good?  
Could she oppose a deafened ear  
Unto society's cynic sneer—  
Content to comfort and to cheer?  
I wonder if she would.

It may be, yet I sadly fear  
Fictitious griefs oft bring a tear  
To many a sympathetic eye  
That passes real grief coldly by.

WILLARD HOLCOMB.



"MONKEY."

**M**ATS are seldom public favorites, and yet there is probably no figure better known and more popular in New York's theatre world than is "Monkey." THE MIRROR cat. Every one knows "Monkey," and her acquaintance is one so comprehensive that it would be priceless to an advance man. "Monkey," with all the characteristic dignity of her species, and more than the common good nature, receives her friends every day at THE MIRROR office, and greets with equal favor the sunny sourette, the grim tragedian, the gentle ingenue, the well-dressed leading man, the stunning leading lady, the low comedian, the gay burlesquer, the heavy man, the comic opera queen, the genial pantomimist, the cheery chorus girl, the dashing emotional actress, the merry song and dance man—they all know "Monkey," and "Monkey" knows them.

"Monkey" was a foundling. She walked into the Fifth Avenue Theatre one day, a little more than two years ago, surveyed the place carefully, and decided to stay. J. Charles Davis, then business-manager of the theatre, had a monkey, which was quartered downstairs in the bill room, and the monkey and the kitten became firm friends. The kitten learned to imitate the monkey's tricks, and was often seen hanging by the tail from

the steam pipes and performing true simian feats of jumping and equilibrium.

So it was that the kitten, grown to cat's estate, was called "Monkey." When the season of 1896-97 closed at the Fifth Avenue, "Monkey" was transferred to THE MIRROR and duly installed as the office cat, which position of no small importance she has held ever since with uncommon authority, tact and intelligence.

To all regular callers at THE MIRROR office the preferences and the prejudices of "Monkey" are well known, and those who have had the temerity to bring small dogs into "Monkey's" presence are especially acquainted with her chief abhorrence. "Monkey" regards a large dog in considerable awe and much respect, generally seeking an exalted perch when such a visitor is about, but the coming of the canine of less formidable aspect is the signal for a declaration of war. And so terrible is the appearance of "Monkey" on the war path that the average small dog pauses not to reason why, nor stays for argument. There is a strategic advance of "Monkey," a momentary exchange of glances, and then a frenzied retreat of the prudent canine to the outer regions. Memory of these encounters lingers long in the minds of the small dogs, and they may not easily be led to enter again.

But "Monkey's" terrible pose is reserved for the canines of lesser magnitude—her natural enemies. To her friends, she freely gives the glad paw, and exhibits a tender, sympathetic regard.







MR. AND MRS. RUSS WHYTAL IN 'VAGABONDIA.'



# THE NOBLE CHARITY OF THE AMERICAN STAGE.

BY THE PRESIDENT OF THE ACTORS' FUND OF AMERICA.



THE FUND'S HEADQUARTERS.

THE Actors' Fund is purely a charity organization, the only one in America for the aid and benefit of all who obtain their living in reputable places of amusement. Membership in the Fund costs but \$2 a year, and confers the right to vote and have a voice in the government of the Fund, and the use of the reading and writing rooms of the institution, as well as the post-office facilities of the office. But the Fund does not promise any pecuniary benefits whatsoever, these being given freely to all professionals, as described, when sick or destitute, and it buries the dead of the profession without regard to membership or position, on the judgment of an Executive Committee from the Board of Trustees. Fifty dollars will purchase a life membership in the Fund.



JOHN MATTHEWS,  
Visiting Agent.

This and the rent of the Fund building, disbursements for postage, stationery, etc., make up all the regular expenses of the Actors' Fund. All the rest of the money paid out goes for the aid of the sick, the dying, the destitute, or the dead.

A glance over the annual reports will show that this charity money, as paid out, with the cost of medicines, the expenses of burials, etc., constitutes nearly ninety per cent. of all the moneys expended by the Fund. I can assert positively that no such showing can be made by any incorporated or organized charity in America, or, perhaps, in the world—and the benefactions of the Fund reach to almost every locality in the land.

Any amount of space could be filled in giving the facts and figures of the Fund's constantly-increasing charitable work, but as that is shown by the annual reports published and distributed regularly from year to year it is unnecessary for me to indulge in any such statistical retrospections. Even the story of the case that led to the founding of this institution, more than sixteen years ago, is pretty well known; how an actor, in great dis-

treass, started to walk from New Haven to Boston, and how his limbs were frozen, necessitating the amputation of both feet. This sad happening brought forcibly to the minds of the managers and actors the fact that there was no organized charity for the aid of the destitute sick or the indigent dead of the theatrical profession of America. The then existing custom of hanging up written appeals at stage doors did not mend the matter or solve the problem, for the shameless and undeserving received a large proportion of the assistance freely given by the unthinkingly generous of the profession, in response to every such appeal; so the Actors' Fund was formed not alone to aid suffering unfortunates in the most kind and practical manner, but to prevent humbugs and the undeserving from imposing upon the charity and pockets of those employed in places of amusement.

That the Fund has succeeded in what it started out to do is conceded by all who care to acquaint themselves with its grand, broad work. Those that founded the Actors' Fund builded even "better than they knew;" for though organized charity provokes mendicancy, and no philanthropic institution which gives freely and quickly can be perfect, yet I am sure after many years of good work that the Fund has reached a point of excellence where its success is acknowledged and respected by all who have interest or sympathy with whatever is unselfish or noble in the theatrical profession.



ADOLPH BERNARD,  
Assistant Secretary.

At one of our annual meetings, as Chairman of the Executive Com-

mission, started to walk from New Haven to Boston, and how his limbs were frozen, necessitating the amputation of both feet. This sad happening brought forcibly to the minds of the managers and actors the fact that there was no organized charity for the aid of the destitute sick or the indigent dead of the theatrical profession of America. The then existing custom of hanging up written appeals at stage doors did not mend the matter or solve the problem, for the shameless and undeserving received a large proportion of the assistance freely given by the unthinkingly generous of the profession, in response to every such appeal; so the Actors' Fund was formed not alone to aid suffering unfortunates in the most kind and practical manner, but to prevent humbugs and the undeserving from imposing upon the charity and pockets of those employed in places of amusement.

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At one of our annual meetings, as Chairman of the Executive Com-



mitted. I was asked by a member of the Fund what rules we had for the distribution of relief. I answered that I knew of but one rule—namely, "that it was better that nine undeserving persons should receive aid than that one really deserving person should suffer unaided." And that is true. For by laws and rules cannot be made to absolutely direct a Fund which is called on to bury on the same day a man in Seattle and a woman in

win golden opinions in the very cases where it receives censure. I could fill up pages with accounts of the impositions that have been practiced upon our charity.

Cards entitling the holder to \$4 worth of excellent meals have been exchanged for a few glasses of liquor. Pretenders whose claims for aid were based solely on the fact that they helped build the board fence



OFFICERS OF THE ACTORS' FUND.

New Orleans, to care at all times for the indigent sick of the profession in Portland, Me., and Galveston, Tex., as well as those in New York, Philadelphia, Boston, Chicago, San Francisco, and other places.

We endeavor at our executive meetings to distribute our relief in manner and proportion that shall best fit and meet the wants of the various cases. Almost everything has been done in the way of charitable work by the Actors' Fund. The dead have been buried with the utmost respect and tenderness. The sick have been cared for in hospitals or at their homes by our physicians with constant pecuniary aid. Food has been furnished for the hungry, fuel for the cold, clothing for the insufficiently clad, surgical operations have been performed when needed, and in fact everything possible has been done to help the suffering ones who earn their living in places of reputable amusement. Membership in the Actors' Fund has nothing to do with its good work, for, as our past yearly reports show, only three out of every hundred who have been assisted have been members of the Fund with their dues regularly paid. So far so good. But the other side of the picture must also be shown.

The Fund gives so freely that it is often made the prey of impostors and the wretchedly dissipated. The latter are the hardest to deal with, for, recognizing dissipation as a disease, we constantly aid cases in which we know the applicants have brought all their sufferings upon themselves; but seeing only that they are miserable, weak and poor, the Fund overlooks faults, and provides as it can for such unfortunates. Again and again the same persons have been aided until patience has ceased to be a virtue and the applicant perforce is denied further assistance, as he has shamefully abused and thrown away the charity kindly given. These rejected ones, who have been helped so often, when the limit of the Fund's patience has been reached, go out upon the highways and by-ways and pour their so-called griefs and wrongs into the ears of the ever-sympathetic people of our calling, who, hearing only the statements of these unreliable and ungrateful persons, often condemn the Actors' Fund, when just a little investigation would give them directly opposite ideas, and the Fund would

around Buffalo Bill's Show, or had served liquor in "a free and easy" in Leadville, or assisted in making up bouquets to be presented to actresses, have frequently applied to the Fund for aid. In short, all kinds of tricks to get money out of the Fund have been resorted to from time to time.

Sometimes these have been discovered and aid refused, but often in our anxiety that no deserving sick professional should suffer, the imposition has been detected too late. But I prefer to show the bright side of the picture, and tell some of the many practical expressions of gratitude for the Fund.

About five years ago a Sister of Charity called at the office of the Fund and asked for me. After a little preliminary conversation she informed me that she was Sister Theresa, of a convent in Montreal; that some years before she had been known in the world as Miss H—, her father being Mr. H—, a well-known old actor, whom the Fund had cared for in his last

NORMAN GIMBER,  
Clerk.

illness and given burial at his death. She went on to say that she had calculated that our Charity had expended about \$240 upon her father, although he was not a member. Almost before I could reply she took out twelve twenty-dollar gold pieces, which she said she had saved for the Fund, to repay the pecuniary aid given to her father, and though I told





THE ACTORS' FUND HOUSE, WEST TWENTY EIGHTH STREET.

her we never regarded such a thing as a debt she insisted upon paying it at once, in order that she might return to Montreal, as she expressed it, with a clear conscience, and that though the money was now paid and the pecuniary obligation extinguished, her prayers would ever go up to heaven for the Actors' Fund for its kindness to her dear, dead father.

Again, some years ago, a poor old actor, who had served his country during the War of the Rebellion, becoming dissipated, and then sick and destitute, he was cared for by the Fund until he was placed in a Soldiers' Home. Soon thereafter he obtained about \$200 back pension from the Government. As quickly as he received it he came to New York city, traveling three hundred miles to reach the Fund's headquarters. Coming into the office he figured with paper and pencil just what he had received through our Association, as he called it, "the grandest on earth." The sum was \$88.50. Out came his money, and he insisted that we receive it, so as to aid some other poor old man in dire distress or illness as we had aided him.

Cases like the two related cheer the heart and make one have a better opinion of mankind as well as faith in the theatrical profession at large.

We have many enthusiasts, not alone upon our Board, but also among our members, who have, I sincerely believe, the well-being and the interests of this noble institution very near their hearts; and where so many have unselfishly aided the cause, from time to time, to particularize or give names would perhaps be an injustice to those not mentioned, many of whom have passed away. So instead of naming any one let me beg of the profession at large to come into the fold, not alone as members, but as active workers, determined to aid in every possible manner the advancement of the interests of the Actors' Fund by increasing its resources, to enable it if possible to make even greater progress in its endeavors at all times to succor the indigent sick and bury the destitute dead, among all connected with the giving of reputable amusement in our Great Republic.

LOUIS ALDRICH.

According to "Dramatic Miscellanies," by Thomas Davies (London, 1784), there appeared with Quin an actor named Bridgwater, who followed the trade of a coal-seller. Quin on one occasion said to him, "Bridge, in the middle of a scene sometimes you are thinking of measuring out a bushel of coals to some old crone who you are fearful will never pay you for them."

## Oakey Hall's Debut.

ONE evening Oakey Hall—always a welcome guest—called on Stuart and myself at the Park Theatre, where we were running the Florences in Ben Wolf's comedy-drama of "The Mighty Dollar" to crowded houses, and invited us to luncheon with him the next day at the Manhattan Club, to hear him read a new play, "This and Nothing More."

Oakey Hall, who was still under the cloud that the "Ring" troubles had cast over him, in the hey-day of his popularity, like the storm that shadows the Summer's day, had been for years the "guide, philosopher and friend" of theatrical managers—the guide in the selection of plays and actors, as he was a theatregoer of ripe experience; a philosopher for his acumen in judgment, consequent on his knowledge of men and the world, and a friend in legal services often valuable beyond remuneration, and his proposition to submit a play would have elicited consideration from any manager, and the invitation was accepted by us with sentiments of appreciation of his preference.

After one of Felix's delightful luncheons, Hall read us the play of "The Crucible." Now, Stuart and I had become associated in the management of the little theatre (that no longer stands on the east side of Broadway, near Twenty-second Street) for the purpose of establishing a home for the up to that time sadly neglected American drama (which poor Wallack used to declare had not been born, historical facts to the contrary), and especially for presenting John T. Raymond in a dramatization of Mark Twain's novel of "The Gilded Age," after S. had been abandoned by Boucicault in a proposed partnership, for which the edifice was erected, and an unsuccessful inaugural in the previous Spring with Fechter in "Love's Penance" ("Les Medicin des Enfants"), which for several accountable reasons had failed.

Our success with "Colonel Sellers" (as we soon christened "The Gilded Age" after Raymond's hit as the redoubtable Colonel) had been so emphatic that we followed it the next season with the Florences in "The Mighty Dollar" (the original title of "The Mighty Dollar" having been changed for sanctimonious reasons), and we had now already in contemplation to follow with Fred Marsden's American comedy of "Clouds" (which, like "Colonel Sellers" and "The Mighty Dollar," had been refused by all the other managers), and consequently our involuntary and natural objection to "The Crucible" was that it was not an American play, while admitting it was a good one.

When, however, Hall announced that he proposed to play the unfortunate hero himself, we agreed with him that it was within our mission to admit him into the theatre as an American actor. He contended that as a jury-lawyer he had been acting all his life; that he would merely be shifting the scene from the forum of the court-room to the stage; and, a dramatic author or tinkerer of numerous plays we wot of, he certainly knew all about the requirements of the actor's art.

If our judgment wavered after the impressive reading on this occasion of his play, in which he cleverly acted all the characters, we were won over by the endorsement at a subsequent repast of Dion Boucicault and William Henry Hurlburt, and decided to defer "Clouds" and produce



DAN PACKARD.





BERTHA CREIGHTON.



MAY BUCKLEY.

"The Crucible" after the run of "The Mighty Dollar," on the occasion of its one hundredth performance. We selected the following cast, and spared no expense in the scenic production:

## "THE CRUCIBLE."

PARK THEATRE, Dec. 18, 1878.

Hester Keirton.....	Minnie Doyle.
Clemency Newcombe.....	Annie Edmonson.
Eve Pensleigh.....	Annie Wakeman.
Susan Knoutley.....	Constance Leigh.
Peggy Taffey.....	Miss L. E. Rodamma.
Stevey Newcombe.....	Marie Louise.
Silas Craft.....	John Dillon.
Lieutenant Frank Rodney.....	Cyril Searle.
Ruben Pensleigh.....	T. J. Hind.
Trotty Newcombe.....	J. C. Paggett.
Timothy Taffey.....	M. C. Daly.
John Linkford.....	W. J. Ferguson.
Count Fabrega,	Vining Bowers.
Juror Fogle,	
Phil, the Scrivener,	William Scanlon.
Knoutley.....	
Thomas Ricketts.....	Charles T. Parsloe.
The Disagreeing Twelve.	
Mr. Foreman Taffey.	
Milkson, the juror for gambling.....	William Scanlon.
Kickshaw, the spirited juror.....	Frank Langley.
Carpenter, the juror who loved air.....	J. C. Franklin.
Cross, the juror who liked suffocation.....	W. A. Rouse.
Mildmay, the juror with a baby.....	C. Clarence.
Muggins, the skeptical juror.....	G. W. Murray.
Pemmican, the juror for Scotch Bannocks.....	J. W. Brutone.
Smithers, the juror for Mathilda Jane.....	C. Rosene.
Snagley, the jolly juror from Yorkshire.....	Charles Parson.
Templeton, the juror for conscience.....	H. B. Cutler.
Fogle, the Tallman.	
Adolphus, Q. C.....	Harry Gwynette.
De Gex.....	J. C. Parker.
Austin.....	G. R. Holmes.
The Q. C.'s Clerk.....	W. Peters.
The Barrister's Clerk.....	M. Wilton.
His Lordship's Tipstaff.....	J. A. Wilkes.
The Court Tipstaff.....	Charles Montrose.
Wilmot Keirton.....	Oakey Hall.

The theatre was closed a week for éclat and elaborate rehearsals, re-opening on the Saturday night. I recall now that at a dress rehearsal on the penultimate Friday night with "scenery, band and props" there were among those invited to be present Lester Wallack, John Gilbert, John Brougham, Rose Eytinge, and Dion Boucicault.

At the rehearsals, like an experienced actor, one to the manor born,

Hall had "walked through his part," merely proving his mastery of the lines and the business, and never essaying to act; but at this private performance he "let himself go" and acted the character with a naturalness and *aplomb*, displaying power and mimetic and declamatory ability, pathetic as well as humorous, that excited enthusiasm in us all, and those present whom I have mentioned heartily confirmed our belief that he would make a great hit the next night, especially as, accustomed as he was to public speaking, there was not the usual apprehension in regard to debutants that his voice would fail him or he would be stricken by stage fright.

The auditorium was crowded by the political and fashionable celebrities of the day, "from foundation stone to turret," to quote from Shakespeare, the receipts quite reaching the unprecedented sum of \$1,700, the capacity of the house being about \$1,200, all the standees getting in that could be accommodated, at the increased price for the nonce of \$1 per admission.

In the opening scenes, when Hall came on in an office, with a characteristically debonaire air and humming a tune, his natural acting won the house, and in the entr'acte the consensus of opinion in the lobby was that he would score an emphatic success. (Rullmann offered to buy out the house for the ensuing week, but in my natural elation and confidence, I unfortunately declined.)

As the character developed and acting was required of him—he had so far simply been himself under the given circumstances—Hall lost his *aplomb* and went to pieces in his efforts to embody his clearly conceived conception of the role. In the prison scene when he appeared in an ill-fitting culprit's garb, which to have very realistic he had obtained from the shop at Sing Sing (discarding after the rehearsal the suit furnished him by the costumer), he presented a pitiable appearance of an utterly demoralized actor, who evidently knew what he wanted to do, but did not know how to do it, and those who did not unfeelingly "guy" were ominously silent. Such a drop from the private performance was indeed pitiable.

The critics the next morning were friendly, as indeed none of them had the heart to be otherwise, admitting that the play was strong and interesting, and expressing the hope that the actor would improve with the experience consequent on repetition. Monday night's house was an "array of empty benches," the receipts being under \$200. We endeavored by advertising to attract the public—for the first time in years Broadway was gutter-sniped, and Paulding, the bill-poster, and I were haled to court; and we set the bad example, which has never been imitated, of plastering the pillars of the "L" roads—but all in vain, and the play was withdrawn ten nights afterward, entailing a loss to us of some \$15,000.

Hall claimed that his failure was due to the fact that he had removed



his popularly identified beard and moustache, which completely destroyed his personal recognition, besides embarrassing him. After the office scene he did not wear his glasses (made a distinguishing feature by Nast's caricatures), which also must have been embarrassing to him. He shaved his beard the first night after the office scene, and his moustache for the prison scene, and his appearance was a sad surprise, destroying all his well-known facial characteristics. He was awkward without his glasses; his elocution was changed by the loss of his moustache.

I am satisfied that if Hall had acted with the naturalness and intelligence displayed in the office scene in the subsequent acts, he would have achieved the success which had been foreshadowed by his private performance, and which we all so confidently anticipated for him before the rise of the curtain. He was confident that after the rest and reflection of Sunday he would come out all right on Monday night. His sanguine temperament was ever one of his most charming characteristics. The drop in the house the second night, however, completely crushed his spirit, and he never rallied, and was anxious thereafter for us to release him from the engagement, which was done as soon as we could present John Dillon, whom we purposed to star in a farce-comedy bill.

A short time before his death, Hall, an unfortunate but accomplished man, alluding to his experience in "The Crucible," mournfully declared that he meant to be taken very seriously in the role of an actor—it was a serious, pathetic part that he essayed, that of an innocent man charged with and convicted of crime and ultimately vindicated (somewhat his own sad history); but the public would never take him seriously. The laughter and demoralization produced by his ill-fitting prison garb "broke him up," to use a cant but expressive phrase, and the audience as well.

The play was interesting and strongly dramatic, though rather sombre. It was the work chiefly of Hall himself, with the comedy element supplied, I believed at the time, by Boucicault and William Henry Hurlburt, who was one of the \* club that produced for the Olympic the adaptation of "Les Pauvre des Paris," under the title of "The Streets of New York."

The gentle consideration and forbearance that characterize the true gentleman were ever a charming trait of the great lawyer and humane man (as I had known by a long previous fraternization as a client and as a young friend), were conspicuously displayed by him in the role of an

actor in his demeanor and treatment of his associates at rehearsal and in the ordeal of the run of the play, when he had indeed vexations sufficient to ruffle his temper and courtesy, but which never did.

A few words as to the cast—a marshalling of forces deprecated by Peg Woffington in her advice to poor Cibber. The names must all be familiar to the readers of these columns, though many have since died. Minnie Doyle was a popular comedienne in Hooley's companies in Chicago and Brooklyn. Annie Edmondson, a good actress, is the honored wife of Frederick Warde, the tragedian. Annie Wakeman abandoned the stage for literature after this engagement, and has become well known as a London correspondent for several papers. Constance Leigh, who created laughter when none was intended by her earnest, sympathetic acting of a small part by appearing in a startling Red Riding Hood sort of dress as a maid with a milking pail, left the footlights to marry Odie Ghibert. Marie Louise (Louise Dillon) was for several subsequent seasons one of the stars in the Mallory galaxy at the old Madison Square, until wedlock again claimed her, after her divorce from John Dillon, whose wife she was at the time. John Dillon, an admirable eccentric comedian, is still a well-known star in the West. Cyril Searle afterward married Rose Eytinge and shared stellar honors with her until his death. T. J. Hind is well remembered as an "old-time actor." Padgett was long a member of Crane's company. M. C. Daly was a popular comedian and capital in the delineation of Irish characters. Vining Bowers, William Scanlon, and Charles Parsloe were all popular in their day. Ferguson has steadily ever since by almost every impersonation added to his laurel wreath.

If I am not mistaken all the jurymen are dead. It was a strong array of character actors. Frank Langley, a protégé of Joseph Jefferson, was so artistically successful in one of the minor characters that I subsequently gave him the role of the fussy little clergyman in George Fawcett Rowe's comedy of "Brass," which we produced later in the season, and he shared the honors with the author ("fact, I assure you, see this ring?"). Harry Gwynette was subsequently a member of Wallack's company. J. A. Wilks' good work as His Lordship's Tipstaff proved his reputation as a good character actor. I am not a croaker for the "good old times," because I believe the present is all right; but this cast was, it must be admitted, a goodly array of players.

CHANDOS FULTON.



A VARIED CAREER.

"THAT'S MY UNCLE, THE BEARDED LADY, A GOIN' HOME!"

"WHY?"

"YOU SEE WHEN HE FIRST WENT INTO THE BIZNESS HE WAS YOUNG, AND HIS STUMPER WAS THAT STRONG HE COULD EAT POWDERED BRICKS AND HE WAS KNOWN AS THE HAVERSTRAW MUD BITER. THEN HE PASSED AS AN ELECTRIC WONDER. FOR A YEAR HE LIVED WITH A YELLER DOG IN A CAGE AND WAS CALLED THE CAVE DWELLER OF THE PRAIRIES. AFTER THAT HE ATE CANDIES AND SWALLOWED THE WICKS AND WAS KNOWN AS THE HUMAN SEWER. THEN HE LET HIS WHISKERS GROW AND BECAME THE BEAUTIFUL LADY FROM THE ORIENT, AND HE'D A DIN AT THAT YET ONLY THE LIVING SKELINGTON FELT IN LOVE WITH HIM AND WANTED TO MARRY HIM. THAT WAS TOO MUCH, 'SPECIALLY AS THE MANAGER WANTED TO HAVE A PUBLIC MARRIAGE IN THE MUSEUM. SO HE'S LEFT AND IS A GOIN' HOME. WOT HE'LL BE NEXT GOODNESS ONLY KNOWS!"









JULIA ARTHUR AS ROSALIND.

### THE FACE IN THE AUDIENCE.

THIS is just a little story, between ourselves, of a poor boy and an actor and a kindly look that the latter once sent to the former—and the value of it. The poor boy was in London trying to make a living by making people laugh. Of course I am that same boy, but I would rather use "he" in this story and so avoid those horrible capital I's that always stick up in autobiographies like so many mile posts of egotism.

Now, the poor boy was very poor, indeed, and although he had been born with a happy disposition, the London fog and the empty pockets and the hunger rather got the better of his spirits for a time. He lived in a little hole of a room, with a prison-like window, for which he paid three shillings a week. His meals were movable feasts, usually celebrated at the mean restaurants where one gets three courses for sixpence.

But the poor boy had one treasure. As Dick Whittington had his cat, and as Aladdin had his lamp, so this boy had a priceless thing tucked safely away in his coat pocket. It was a visitor's card, issued by the Savage Club. This talisman opened the door to the great fairy palace where he could forget, for the time being, his mean lodgings and the poverty and the hunger.

So every afternoon he arrayed himself in his best clothes and went there. He smiled, and the big, ruddy Englishmen smiled with him. And when the dinner hour drew near some one of them would be quite sure to say, "Look here, this is a jolly little chap. If he has no other engagement, let's keep him to dine with us." Then the boy would make a pretence of looking through his empty appointment book and at length decide that he *could* stay and that he *could* stay—and the dinners passed off very happily indeed.

At last one day a letter came to the club addressed to the poor boy, asking him if he would amuse the guests of a very distinguished nobleman on the following evening, and upon what terms.

Hastily the boy wrote a reply promising that he would be at the nobleman's house at the appointed time, and saying that his charge would be ten pounds. All the next day he avoided the club, fearing that a second

letter might come objecting to his terms, or for one of a thousand possible reasons canceling the engagement.

At the proper time he went to number 5, Prince's Gate, rang the bell and asked the powdered lackey if he might see Lord Blank.

"E's quite engaged now, Sir. E's really not at liberty, Sir. But I'll find 'is Lordship's secretary for you, Sir!"

So the man went off on his quest and the poor boy slyly arranged his hair, flicked the dust from his shoes and waited the coming of the great man's representative.

He came in directly, with an embarrassed look on his face, and said: "Ah, Mr. Wilder, I fear you did not receive my note telling you not to come!"

"Why no, Sir," answered the boy, "I've been quite busy all day—quite busy, indeed—haven't looked in at the club even—so, of course, didn't get the note. But now that I'm here, and the audience is here, suppose I go on, anyway! The little trifle of the money doesn't matter—really doesn't matter at all, Sir!" And he gave a lordly wave of the hand, which suggested that ten pounds were to him of no more consequence than ten bubbles on a tu'penny pot of ale.

"Well, to be sure we'll be glad to have you stay, Mr. Wilder, that is if—well, if the remuneration is not expected—that is, you know"—

"Certainly, my dear Sir," put in the boy. "Of course it's all right."

"But shouldn't you care to have some refreshments first?" suggested the secretary.

The reply to this need not be given. Indeed, there was scarcely any verbal reply given at the time, but the way in which that hungry American fell upon those good English viands is no doubt still described by the one witness who stood there wondering how so much food could possibly be stored away in so very small a body.

From the adjoining room where the guests were assembled came murmurs of anticipation when it was announced that the Yankee humorist was soon to appear. It was rather a whimsical situation, when you think of it—the hungry boy trying to make up for the breakfasts, luncheons and dinners he had missed, and the crowd of wealthy, well-fed aristocrats, who had not known as much misery during their whole lives as he had endured that day, waiting for him to bring smiles to their lips.

At last, when he could not possibly delay his appearance any longer, the poor boy walked out on the little improvised stage.

In the subdued English fashion the ladies gently clapped their gloved hands and whispered one to another, "How quaint he is! What an odd little chap he is, to be sure!" And then they sat silent, with faces that seemed to say, "Now, Sir, make us smile if you can!"

But there was one face in the audience unlike the rest—a face full of kindly good humor and sympathy; a face that caught the eye of the poor boy on the stage and made him forget the critical gaze of the others. He gained new courage, new hope, new ambition from that cordial look, and while he told his story his one thought was that he might give some pleasure to the man who owned the encouraging face.

People who were there say that the newcomer made a hit. However that may be, he at least made a good beginning in London that night, and when he got back to his dismal little room he thought it a far pleasanter place than it was when he had left it a few hours before.

A week later, at the Savage Club, he was introduced to the man of the jovial face. "I have met you before!" exclaimed the boy.

"I do not remember," said the man. "I saw you at Lord Blank's, but did we meet there?"

"Indeed we did, Sir! We became acquainted the moment I faced the audience, and ever since then I have wanted very much to thank you for helping me out at my first appearance in England."

"I'm glad to hear that," replied the man. "I'm glad that I could be of some service to a brother professional. I am a player myself, you know—my name is E. S. Willard."

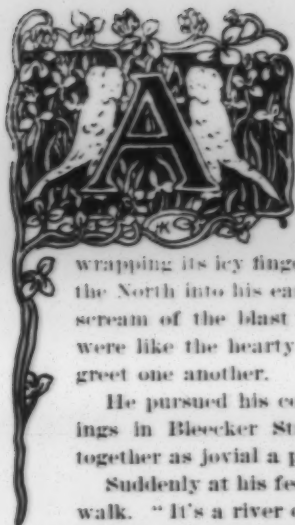
A few years ago when a distinguished British actor visited New York, a dinner was given in his honor by a certain American humorist, who is said to have had some hard struggles in his youthful days. At the banquet were gathered forty of the most prominent men in the city, who came to meet the renowned E. S. Willard.

Before the speeches began the host arose and told this story precisely as I have set it down here, and when he had finished speaking every man stood up and drank to the health of the great-hearted man—the man of the face in the audience.

Merrily yours, MARSHALL P. WILDER.



## FOUR CHRISTMAS NIGHTS.



1846.

**A** DRUNKEN poet shuffled wearily homeward through the new fallen snow that lay white over Washington Square. It was a bitter night, and the wind seemed to take pleasure in searching out the most thinly clad pedestrians to clasp them hungrily in its chilling arms. With great glee it followed the drunken poet, smiting him on the cheeks, wrapping its icy fingers around his wrists, and shrieking its weird tales of the North into his ears. But little did he care; for to his imagination the scream of the blast was a song of Christmas cheer, and the buffetings were like the hearty slaps of good-fellowship with which true comrades greet one another.

He pursued his course as straight as might be toward his mean lodgings in Bleeker Street, mumbling a half-remembered rhyme, and altogether as jovial a poet as one could wish to meet.

Suddenly at his feet he saw a band of yellow light lying across the sidewalk. "It's a river of gold," he said; and then laughing at his own fancy, he followed with his eyes the bright pathway and gazed through the window from whence it came.

He staggered over to the iron fence and grasping it with his numbed hands for support looked wistfully at the merry company within.

A score of well-dressed men and women were seated around the oval dining table. The feast was evidently over, so far as eating was concerned, and the easy attitudes of all the guests indicated that it had been an eminently satisfactory one.

At the head of the table sat a handsome man of perhaps five and thirty. His face was like a cameo, framed above by his long brown hair and below by the high white stock that brought out the pure curve of his chin.

"It is a great composer, Comparet," muttered the poet—not bitterly, but as one artist speaks with reverence of another who has achieved the success to which he himself looks forward. "A happy man he is, indeed," continued the looker-on. "And next to him is a happy woman—the new soprano for whom they predict so much."

At that moment a man-servant came over to the window and raised it a trifle. "A little higher if you please, David," said the host. "The wine has taken us to the warm country of its birth. We all need a breath of Winter air to make us realize that it is Christmas time."

"A pretty sentiment, but ill expressed," whispered the poet to himself.

The composer turned to the lady beside him as though to continue an interrupted conversation. "Yes," he said, "we shall all be giving dinners in your honor soon, and from the boxes at the theatre we will be tossing bouquets to you as you come out again and again in response to our applause. I can fancy you as Leonora in the tower scene—or shall it be Rigoletto?"

"Oh, no, Monsieur Comparet, the opera is beyond my poor abilities. It will only be in concert that you will hear me for some time to come." Then speaking in a lower tone, more tenderly, she said: "And when I do essay a part I hope that it may be in an opera of your own."

"If I could but write one worthy of so sweet a singer!" exclaimed the composer.

"Try it!" put in an old gentleman, who seemed to be the prime minister of the company. "Try it, Comparet. And let us hear it for the first time this day year. Come! let us pledge ourselves; you to compose the opera, Miss Valentine to sing the leading role, and the rest of us to be in the boxes on next Christmas night to applaud you both at the premier production."

He rose as he spoke and raised his glass. "Shall we drink to the success of the opera that is to be?"

The soprano smiled her approval to

the composer. His face lighted up as he looked at her. A new dream seemed to float before his eyes.

"Yes," he cried, rising, "to the opera that is to be!"

The man-servant closed the window and the drunken poet heard no more. He watched the bright-faced men and women as they held their glasses high. He saw them drink gayly and hover around the two successful artists. Then his eyes glowed also.

"Perchance he will look at my libretto now, and then—and then—perchance I, too, will sit within that room. Who knows?"

He shuffled out to the middle of the street, and taking off his hat with a gay flourish bowed toward the brilliantly lighted house. "I bid you a Merry Christmas!" he shouted, "A greeting to you all, my gentle friends! And some day I may be among you there, in the Palace of Heart's Content!"

1847.

Never before had the lobby of the new theatre in the Bowery been thronged with such a brilliant assemblage as that which gathered, on Christmas night, to witness the first performance of Comparet's opera, "The Princess."



A CONSOLATION.

THE ACTRESS: "I wonder if they have theatres in Heaven?"  
THE SPECULATOR: "Well, I don't know—hey have angels."





MRS. FISKE AND HER COMPANY.





WILLIAM COURTLEIGH,  
As the Earl of Woodstock in "Sporting Life."

The people from East Broadway and Maiden Lane came in their private carriages, the ladies, as they alighted, adjusting their wide skirts with deft and dainty hands, the men drawing their long coats closely about their waists and giving surreptitious touches to the full white stocks that encompassed their throats.

Every seat was taken, every box filled. Even the gallery was crowded with expectant faces, and the man in the topmost row had a friendly feeling for his wealthier fellow-citizen down stairs—for in that day class prejudice did not make every person in the parquet an enemy to every person in the gallery.

There was a ripple of applause when the man appeared to turn up the orchestra lamps, and when Comparet himself took his place in the director's chair the clapping of hands almost drowned the first notes of the overture.

Hidden away in a dark corner of an upper box was a pale, nervous man wrapped in a great cloak. The poet it was whose name appeared on the programme as the librettist of the opera. Contrary to his Christmas custom he was perfectly sober, and, in consequence, very ill at ease indeed.

Not so with Comparet, the composer! Calm, proud and handsome he was, and as he lifted his bâton for the opening chorus there were many woman-hearts in the audience that sent a little quick message of admiration and love to him.

The curtain rolled up creakingly, disclosing a scene that was to the beholders a marvel of beauty and splendor. "The Hill of a Hundred Dreams" it was called on the programme.

From the wings at right and left came the chorus women, dressed in white Grecian robes and bearing in their hands great garlands of flowers with which they adorned the shrine on the summit of the hill while they sang an anthem to the new-born day.

The tenor appeared and was compelled to repeat his first number again and again.

In the distance the sun rose slowly. "A wonderful stage effect," said the manager, nudging his neighbor gleefully. "Nothing like it has ever been done in New York."

Then the soprano! She came on shyly, as a child might enter the fairyland of its fancy. To the base of the hill she walked and seating herself on a moss-covered stone began the yearning song of love into which the poet and the musician had put all the tenderness of their own unfulfilled desires.

Not a rustle broke the stillness of the house as her plaintive voice rose and fell in the sweet cadences of the melody. When it was done the applause broke forth like the sudden wind roaring through the mountain forests. Men and women sprang to their feet and shouted "Bravo, Comparet!" "Bravo, Margaret Valentine!" "Encore! Encore!"

The soprano came down to the footlights and bowed her thanks. The composer turned his face toward the audience and smiled. There were tears in his eyes—the tears that come strangely persistent when a man lives the happiest moment of his life.

The song was repeated three times—until the singer grew weary, and the conductor, knowing the strain to which her voice would soon be put, went hastily on to the next number. The triumph continued on to the finale of the first act. In this the soprano had a wild dramatic prayer to the storm gods.

As the time for it approached Comparet grew pale. It was the heart of the opera. All depended upon it. Would Miss Valentine have the necessary fire, the strength, the genius?

She stood at the shrine on the hill's top, waiting for the cue, her arms stretched out as in supplication. And the poet in the shadow of his retreat felt that another prayer was in the singer's mind besides that which he had written—a real prayer to the real God for success in rendering the prayer to the unreal.

Bravely she began the chant; steadily, purely her voice rose, while the instruments throbbed an accompaniment like the sound of the sullen sea. Comparet moved his bâton almost imperceptibly. It seemed sacrilegious that the mechanism of music should enter into the song at all. There was not a sound from the audience. Up, up, the voice of the singer swelled. It was as though all the sadness of the world was merged into the triumphant harmonies of Heaven. The poet's face leaned over the rail of his box—rapt. The tension seemed almost too great—too ecstatic for human hearts—and then—the voice faltered, fluttered helplessly as might a wounded lark, and then, with a sob of anguish, the singer fell prostrate on the little shrine.

When the curtain fell the reaction came quickly to the audience. Murmurs arose from all corners of the theatre, and when the manager announced that Miss Valentine would not be able to continue the performance the demon of adverse criticism, seeing his opportunity, began to put scornful words into the mouths of the less generous people there.

How terrible it is—the moment when one stands between success and failure! "It was an accident," said some as they left the playhouse; "the failure of to-night's performance proves nothing against the opera." Aye, true! But the word failure had been linked for once with "The Princess," and whether fairly or unfairly the stain would always remain.

The composer and the librettist walked arm in arm, silently, to the house in Washington Square.

1896

Certain old residents of the quarter still called the house the Palace of Heart's Content, but it seemed a cruel bit of irony indeed, for the walls were sadly cracked, the metal railings rusted and awry, and many of the window panes had been mended with various pieces of wearing apparel. In spite of these mournful changes, however, the house retained an aristocratic air—as a true born gentleman retains his individuality in the midst of poverty and want.



Through all its downward career the place had had one faithful tenant. Monsieur Comparet, the composer, had entertained his friends there in bygone days; old Comparet, the music teacher, lived in the big front parlor now.

He was a queer old man, the neighbors said, and sometimes as he passed tottering by they would tap their foreheads and smile knowingly. It is so easy to look with condescending eyes upon the wreck of a once great man.

Day after day he went through the drudgery of teaching peevish little children the mysteries of the white and black keys and the meaning of the curious marks on the pages before their eyes. He was always sweet and gentle with his scholars, and indeed no one in the Square had ever heard him speak an unkind word.

It was whispered that at some time in his younger days he had suffered a grievous disappointment, and that ever since his mind had been unbalanced. No one knew exactly what the misfortune had been, but every one knew that old Comparet was always worse during the holiday time.

On Christmas night the passersby had seen the house illuminated brightly and had heard unfamiliar music coming from the room of the queer old teacher.

Could they have seen within, as did the drunken poet a half-century before, they would ever afterward have looked upon Comparet with sympathetic eyes.

At precisely 8 o'clock on every Christmas night the aged musician, arrayed in his old-fashioned dress coat and with the dog-eared score of "The Princess" held lovingly under his arm, entered the room reverently and took his place before the timeworn piano. With his baton he rapped for the attention of an imaginary orchestra, and then with trembling fingers brought out from the battered instrument the wondrous harmonies of the long-forgotten opera.

The wall before his eyes faded from sight and instead he saw the stage of the old theatre set with the rocks and trees of the "Hill of a Hundred Dreams."

He had never played beyond that point during all the years since the unfortunate first performance.

"It will always be the same," he muttered, "always the same. We shall never get through the opera. We have tried for nearly fifty years, and it is always the same."

Then rising from his seat he put out his arm as if to take that of the poet, now long since dead, and tottering out of the room he said, "Come, old friend, let us walk together to the Palace of Heart's Content."

1897

In her dressing-room at the principal opera house on Broadway the celebrated prima donna, Valenti, was resting during an entr'acte of the



FELIX MORRIS.



ANNE SUTHERLAND.

Christmas matinee. She was a handsome woman, and though her name indicated foreign birth it was known that she was an American.

The old wardrobe woman of the theatre came in to help the Italian maid in preparing the costume for the next act. While they were thus employed the great singer watched them idly and hummed a gentle air half to herself. The old woman listened with a puzzled face.

"Pardon me, madame," she said shyly, "will you tell me where you learned the music of 'The Princess?' It has not been played or sung in New York for fifty years except by old Comparet!"

The prima donna smiled pleasantly at the other's embarrassment. "I was brought up on that opera," she answered. "My mother sang the leading role in the first production. She broke down, I believe, and never appeared again, but she used to sing her part often for my father, who wrote the libretto. They are both dead now, and the opera is probably forgotten by every one."

"Not every one, madame!" exclaimed the old wardrobe woman; "Comparet still remembers it." And then she told the great Valenti the story of the poor old musician; how his fortune had faded away and how at last he had become only a half-mad piano teacher living in poverty in his once magnificent house in Washington Square.

"Oh, madame, but you should see how miserable he is!" she concluded.

"I will go to see him to-night!" exclaimed the singer; and there were tears in her eyes as she left the dressing-room and ran laughing on to the stage.

According to his Christmas custom old Comparet sat before his piano that evening, playing again the first act of "The Princess." So wrapped up in the imaginary performance was he that the noise of a carriage drawing up at the curb and a ring at his door did not disturb him. The drowsy maid-servant in the kitchen heard the bell, however, and answered it in her usual surly fashion. She was overawed at the appearance of the lady on the doorstep, and in response to her inquiry for Monsieur Comparet she indicated the way to his room almost politely.

At the conclusion of each number he rose from his chair, straightened his bent shoulders proudly and bowed to the walls of the empty room, seeing there the smiling faces of the audience of fifty years ago.

On through the first act the aged composer played; living again the triumph, hearing again the long silent voices and applause, until the finale was reached. And then the agony of the failure came back to him also. The soprano voice faltered and was stilled, and Comparet, with his head bent despairingly against the music rack, let the hot tears fall unchecked upon the silent yellow keys.





CARRIE KEELER.

"Tell him, please," said the visitor, "that Mad'moiselle Valenti would like to see him if he is not engaged."

"He's only busy with his crazy music," answered the girl, "and you'd better walk right in."

The singer opened the door softly. Before her was the room in which her mother had sat a half-century ago, and there at the piano was the poor, emaciated old man who had once been the handsomest beau in New York. He was just beginning the finale of the first act, and with the courtesy of the profession she refrained from disturbing him. As the wonderful accompaniment went on, however, she could not help singing the melody—and forgetting her surroundings and the situation she let her magnificent voice ring out to her one auditor as it had rarely been heard when thousands sat listening. On and on past the fatal note she sang. The bent figure at the piano trembled with excitement and joy.

"At last! at last!" shouted old Comparet, "'The Princess' will live—aye, the opera will live forever now."

His thin hands moved with new vigor over the keys, his face glowed with new happiness. As he finished the finale in a grand triumphant burst of harmony he turned and beheld the intruder.

"Ah, you have come back!" he cried joyfully. "We will produce the opera again! I knew you would return."

The great singer laid her hands tenderly upon the old man's shoulders.

"Yes," she whispered brokenly, "I have come to lead you back to the happy days of the Palace of Heart's Content."

RANDOLPH HARTLEY.

### A MEMORY OF JOHN GILBERT.

OF the venerable figures frequently seen on the street or in the theatre, none was more familiar to New Yorkers than the late John Gilbert. Among ten thousand men his physiognomy would have been striking. On his massive countenance a benignant humor always rested; he seldom traversed a block without meeting a friend.

One of the most affecting occasions of his life was the dinner given by the Lotos Club to Lester Wallack, at which Mr. Gilbert was present. The then President of the club, Whitelaw Reid, opened the post-prandial exercises with a graceful speech, outlining the story of Mr. Wallack's career from the time he left England. Mr. Wallack responded with his characteristic ease of manner, spicing his remarks with an anecdote or two. William Winter read an original poem, Judge Brady amused the company with stories, and several other eminent gentlemen held the attention of the Lotos-eaters; but no one produced so deep an impression as John Gilbert.

He was introduced by Mr. Reid as the Nestor of old English comedy in America, who suggested that Mr. Wallack had been assisted many times to success through the medium of John Gilbert. In response, the

latter acknowledged that he often had been advised with, and he added: "I believe I can yet teach that young man (pointing to Wallack) a trick or two."

Later on, while he was expressing his tender sense of friendship for Wallack, his voice broke, his lips quivered, his eyes filled and for at least a minute words failed him. It was a touching spectacle. He endeavored heroically to regain his self-possession, but his emotions were carried beyond their usual range. Scarcely was there a dry eye at the table. After a silence, which was long and solemn, the old man's voice was again heard—this time in the gruff tones, the petulant language and intolerant manner of Sir Anthony Absolute:

"So you will fly out! can't you be cool like me? What the devil good can passion do? Passion is of no service, you impudent, insolent, overbearing reprobate! There, you sneer again! don't provoke me!—but you rely upon the mildness of my temper—you do, you dog! You play upon the meekness of my disposition! Yet take care—the patience of a saint may be overcome at last!—but mark! I give you six hours and a half to consider of this; if you then agree, without any condition, to do every thing on earth that I choose, why—confound you! I may in time forgive you. If not, zounds! don't enter the same hemisphere with me! don't dare to breathe the same air, or use the same light with me! but get an atmosphere and a sun of your own; I'll strip you of your commission; I'll lodge a five-and-three pence in the hands of trustees, and you shall live on the interest. I'll disown you, I'll disinherit you, I'll unget you! and damn me! if ever I call you Jack again!"

Mr. Gilbert never delivered the passage with more telling effect. He resumed his seat amid a salvo of cheers and braves. LEON MEAD.

### SHYLOCK.

COLD craft and avarice look from out his eyes;  
His face, with evil passion marred and seamed.

Looks frowningly upon a Christian world,  
Behind that hateful mask a demon lurks  
To urge the narrow soul to direful deeds  
Of violence and greed, of hate and scorn.  
His God, a God of wrath, a tyrant force  
To mete to helpless souls eternal doom;  
A Juggernaut, a hard unsentient Power,  
But yet less potent than the yellow gold  
Those crooked talons clutch, and for the which  
The miser Shylock fain would sell his soul.

LEIGH GORDON GILTNER.



DELPHINE PERRAULT.





HOWARD HALL.



VALERIE BERGERE.

THE LIFTED 'ORSE.

O H, Jymie was good an' bad, sir,  
With more o' th' bad than good,  
Yit h't'd 'av stood for th' lad, sir,  
As some o' th' ithers stood,  
H'if 'e 'adn't 'ave stole th' 'orse, sir,  
An' lef' me t' stan' th' fine,  
An' poot h'in me time, o' course, sir,  
H'in th' h'old 'ard labor line.

We lifted th' 'orse, we did, sir,  
One dye h'at th' 'Ackney h'Inn—  
Me as was h'only a kid, sir,  
An' Jymie wye down h'in sin—  
An' we driv h'it for miles an' miles, sir,  
Thro' h'all o' th' bloomink night;  
Jymie h'all gammon an' smiles, sir,  
An' me as was dead o' fright.

Th' 'orse was a good un for fair, sir,  
Tgh steppink h'as weel end be,  
An' th' prutties' 'ead o' 'air, sir,  
As h'ever you'd wish t' see;

An' Jymie 'e sayd h'it was wuth, sir,  
Forty roun' pun h'at a bid—  
'Im as was used t' th' h'earth, sir,  
An' me as was just a kid.

H'along o' th' mornink we come, sir,  
T' drink h'at th' tavern 'ere,  
An' Jymie 'e fills me with rum, sir,  
An' goes for t' dis-h'appear,  
An' leaves me h'asleep h'in th' rig, sir,  
A-snorink h'awye h'in th' syme,  
Teel a beeg bobby geeves me a dig, sir,  
An' h'awks me me mither's nyme.

Ah, Jymie 'ad smelt th' mouse, sir,  
Oh, 'e was a cunnink lad!  
An' 'e'd went an' skipt th' 'ouse, sir,  
An' lef' me h'alone, 'e 'ad;  
An' h'if h'ever we meets h'in time, sir,  
H'T'll h'allood t' th' deed 'e did—  
'Im as was h'old h'in crime, sir,  
An' me as was just a kid!

GEORGE TAGGART.



AT THE JUNGLE DRAMATIC AGENCY.





OFFICERS OF THE P. W. L.

## A PRACTICAL WOMAN'S CLUB.

BY THE CORRESPONDING SECRETARY OF THE PROFESSIONAL WOMAN'S LEAGUE.

**F**IVE YEARS AGO the question was often asked: "What does 'P. W. L.' mean?" and the answers were flippant, facetious or cynical, according to the disposition of the speaker. To-day the Professional Woman's League has outlived that question, only to face another. It has made plain, so that "he who runs may read," the meaning of those cabalistic letters, and it has won for itself a firm, distinctive place, and stands pre-eminent among women's clubs as the one which attempts and accomplishes much, while its name and fame are carried East and West, North and South, by loyal, loving members.

Yet ever as they go the new question meets them continually: "What does the League do? We know what its members claim; we know its social side; but on and beyond all this, what does it actually accomplish? What are the special achievements that give it the right to be characterized, as it often is, as 'the most unique club in the world?'"

To reply to this query is the privilege most kindly granted by the Editor of *THE MIRROR* in this Christmas and Anniversary Number, and it seems particularly fitting that a paper wholly devoted to the interests of the drama and its exponents should be the medium through which the League should speak, since, though its membership includes the followers of many professions, the greater proportion of names on the roll-call are those of actresses, and among these are many of its most zealous workers.

When the League doors were opened, such a few years ago, its founders purposed and promised great things—so great that many felt that the foundations were so broad that no building could ever be securely erected thereon; yet to-day we feel that we builded better than we knew, since from those first aims and purposes no jot has been taken; the promises of the first year have been fulfilled, and already broad, beautiful vistas for new work are stretching before us.

It will be a difficult task to give in a brief article a satisfactory idea of the regular, constant work of the League, for when the daily routine has been outlined there will remain the sudden calls, the emergencies which so often arise, of which no note can be made here; there will remain, too, the inner side of our work, the deepest, truest, most helpful part, which can only be vaguely hinted, the part where the left hand must never know what the right hand does!

The story of our work will be, perhaps, best begun by speaking of the League House, since the care of it forms no small part of the work of the officers; time, thought and money being needed to arrange every room for the best convenience of the members and to keep them ever ready for their use. That this has been wisely accomplished is proved by a glance at the

pleasant drawing-room, the cozy library, reading and writing rooms, large assembly hall, with the many little nooks for resting and chatting. The house is always open for the use of the members, while the pleasant Business Secretary is ever ready with a word of welcome and a courteous answer to every question. One item of League life which is fully appreciated is that the League House can be used as a permanent address by our traveling members, and their letters cared for, held or forwarded as desired. If there is any doubt whether the League headquarters is a much frequented place we would suggest that the questioner take one glance at our carpets! However, the League does not propose to spend any more money on furnishings until it has drawn its chain tightly around a beautiful new club house, which shall be large enough to meet its every requirement.

The design of the officers, from our first entrance into our present quarters, was to give the house an atmosphere of home; to supply that which so many of our members had not the time or perhaps the means to create for themselves—a place where a few scant moments of leisure might be happily spent, in society or solitude, as the individual might desire. What this resting place has been to many of our younger members, particularly the students alone in the great city, can hardly be estimated. Let the words of one suffice to give a faint idea of the experience of many:

"I came to New York from a great home full of merry brothers and sisters, where there was never a solitary moment, and began my new life alone, in a little hall room in a strange boarding-house. The contrast was overwhelming, and until I found the League, or rather until the League found me, my life was unutterably desolate. But now everything is changed. I have gained what I so much missed. The dear League has given me home and friends, and it is everything to me."

One out of many; but how much it means!

An integral part of this home life of the League is the class work, whereby the members are given opportunities for study at rates that may justly be called nominal. Instruction by the best methods is given in French, German, music, art, dancing, fencing, physical culture; in short, teachers will be provided for any study that the members call for. This part of the work has already proved of incalculable advantage, and will, we believe, be constantly more appreciated and improved. Added to these opportunities for mental culture are the fine literary and dramatic afternoons, each occurring monthly, to which our members are privileged to invite their friends. These days are always charming, sometimes exceptionally brilliant. Papers on literary or current topics, readings, music,



short plays illustrating the genius of some writer by the genius of our own members, all combine to make "red-letter" hours that leave indelible traces on the minds of all who listen and learn.

Nor is the social side of life forgotten, for the monthly receptions always give our members the opportunity to meet some woman who is writing her name on the book of fame; winning her spurs in the dramatic, literary or operatic world; and while we are honored by their presence, they, learning what the League is striving to do, say as they turn from our doors: "God bless you and speed your work."

Among the important branches of our work must not be forgotten the wardrobe department. This may require a word of explanation, since it has developed in a different manner from the original plan; but as the change has been a decided improvement it cannot be regretted. As first purposed this department included a dressmaking establishment, but after a year of faithful trial the scheme was found to be impractical and was dropped. The sewing class, however, grew out of this failure and is one of our most useful features. Here members can be taught every branch of sewing, can bring garments for alteration or repairing, and receive advice concerning the best ways of utilizing materials. The sewing class also does good work each year for the bazaar, making a fine display of useful and ornamental articles made by its members. The wardrobe department now consists of a fine collection of character costumes, wigs, shoes, cloaks, as well as modern dresses. These are the gifts of members and their friends and are displayed in a large apartment on the top floor of the League House. All articles are catalogued as soon as received and are sold to our members at very low prices, or lent, as may seem wisest to the Executive Committee.

This department is often of great service, and as it is constantly being depleted it is always ready to receive fresh supplies.

Yet all this is but the outer edge of our endeavors, that which is evident to those who give the League but a casual glance, a passing thought. Underneath all this lies that part of the League life which so essentially differentiates it from all other clubs, the part of which it is so difficult to write.

Into the lives of many self-supporting women come days when the wolf stands very near the door; when there seems actually no way to prevent his entrance without recourse to that from which every sensitive soul shrinks, the asking of charity, the appeal to those who may reply coldly, or grant the request so grudgingly that a refusal would be easier borne.

Just here the League finds one of its tenderest ministries. Is one of its members in such a strait? Then it is her right to go to the Executive Committee, as a child might go to a parent, to ask and obtain the sum which shall tide her over her hard place. She does not seek charity; it is business, and takes not one shred from her self-respect. The loan is made, the time is fixed for its repayment, and no one of her League sisters will ever know that she has asked and received the aid to which as a member of the organization she was entitled. The number and amount of the loans thus made would surprise even the League members themselves, perhaps; but while that must not be told, it is a joy and pride to place on record the fact that almost invariably the first money earned by the borrowers is used to cancel their indebtedness, and this is always done in the spirit of love and gratitude, born of the knowledge that the sums so returned will be passed on to help some other worker to bridge over a dark chasm of trouble and need.

There are but two drawbacks to the happiness of thus being able to help our members, and both are sources of poignant regret. The first, which we yet seem powerless to remove, is, that self-supporting women of talent and courage should still find the path so hard for their climbing feet; the second, which we hope each year to abate, is that our treasurer



THE LEAGUE HOUSE.



THE LIBRARY.

finds it necessary sometimes—often—to warn us that there is a limit to the bank account of the League.

Another phase of League work which touches the sadder side of life is the duty of our visiting committee to keep watch and care over the sick and suffering among us. This work, arduous as it is, is never neglected, no matter where a sick member may be. If the chairman is notified she at once visits her personally, or sends a member of her committee, and if there is found any lack of comforts they are, as far as lies in our power, supplied. Should there be no medical attendant any doctor in the League will freely give her services at the request of the chairman to help the sufferer over this hard place. This committee is indefatigable in its labors, and its work is spreading into other cities, for in a recent report of the chairman was noted the fact that hearing of a member ill in a hospital in Boston, a telegram was at once sent to a member temporarily in that city to visit her at once and report immediately, and the report of the invalid's condition followed. Who shall dare say that women—at least League women—are not prompt and systematic?

Something akin to this is the fact that members resident in cities outside of our home city are learning to keep watch of the movements of our traveling members in order that they may receive them with a hearty welcome whenever the exigencies of travel bring them into their neighborhood. One occasion comes to mind of a non-resident member who, learning that a sister Leaguer would be in a town adjacent to her home, took time from her busy life to make a trip of several miles to give her a cordial welcome and a God-speed in her work. Surely a growing spirit of camaraderie like this must be productive of good.

The League, too, strives to enter into the joys and sorrows of the individual member; so when one sends word that a change must be made in the roll-call, that Jones, Smith, or Brown must be added to her name, and





THE ASSEMBLY ROOM.

Mrs. prefixed, straightway there goes to her a little message of remembrance and a token of the League's love and congratulation. And when sorrow comes to any the League sends words of heartfelt sympathy and tries to whisper comfort and hope.

When the dark-winged angel, whom mortals call Death, opens the portals of another world to a loved sister, the badge of the League is placed over the silent heart, and fragrant blossoms carry their voiceless message of our love and loss. We can go no farther with our friends, for at the open grave human ministry must end; but we say tenderly, "After life's fitful fever she sleeps well," and turn away to resume our work for the living. On Memorial Day, however, we honor those gone before, and into many States send bright blossoms to rest on their graves and whisper that they are not forgotten.

Thus has been partially and imperfectly sketched the work of the Professional Woman's League, but lest some may not deem the claim for "uniqueness" justified a few more words must be added.

Perhaps our strongest claim to individuality, or singularity, among clubs lies in the fact that we are not an expensive organization. In these days of much spending this is an extraordinary and certainly an unaristocratic claim, yet we must make it because it is true. The League requires no initiation fee, and its yearly dues are but \$5.50 and the donation of two articles to the wardrobe or bazaar. These are all the expenses obligatory on

any member; aught else is at one's own will. Some of us who have little money give our time or our influence, while all give love and hearty goodwill, all flowing into the common treasury.

It must be plainly seen that such dues cannot support a work like ours, and therefore the constitution provides for an annual bazaar and an annual benefit, and on these the League must chiefly depend for the replenishing of its treasury. We hope that our friends will remember this, and when they hear that we are to have a bazaar (as they will *very* soon) or a benefit, will not say "What do they want with more money?" but rather "How much they must need money, when they give so much and take so little."

Remember that the League was started not for the rich, not for those who have all that wealth can give, but for "women who are striving to help themselves," and that to-day its membership is largely made up of just this class.

They need the League; they love it; they work for it, and they will lead it onward to greater heights and nobler triumphs. With light and shade, 'midst storm and calm, its work goes on. "To help over hard places" may well be its motto—a motto which if lived up to will entail self-sacrifice and self-denial, yet what better work can one woman do for another than this—

"To strive, her best for others' weal to give."

SARA A. PALMER.







EDWIN FORREST.

From a daguerrotype (now first reproduced) owned by Frank G. Cotton.





## The Story of The Mirror 1879-1899.

[The Story of THE MIRROR during the past twenty years is in effect the story of the theatre for that period. Growing year by year in its scope and detail as a dramatic newspaper, THE MIRROR has on its twentieth birthday reached a point of journalistic excellence that has eclipsed all rivalry in its particular field. There are reasons why THE MIRROR has reached its present position, and why its influence, still growing, is potent in the theatre. Steadily it has been made more and more valuable as a professional medium, but the greater secret of its success lies in the fact that it has from the first, consistently, sometimes in the face of discouragement and vicious opposition, but always aggressively, maintained and asserted the high principles as a theatrical journal upon which it was originally founded. It never has compromised, never has hesitated to stand squarely upon the platform marked out for it, and it never has failed in any purpose it has undertaken, because every purpose that has moved it has been worthy of success. This is a record upon which THE MIRROR is willing to be judged. And it is a record which forms a prophecy of its future. In the pages that follow the achievements of this journal—every one of them of vital importance to the stage and the members of the dramatic profession—are detailed, and with them is woven the story of the stage during the past twenty years.]

### CHAPTER I.

THE PERIOD FROM 1879 TO 1884.

THE progress of the theatre with the rest of the world in these end-of-the-century days is to be realized in no way more fully than by comparing the conditions of to-day with those of twenty years ago. A playhouse of that time, if it could be reproduced accurately now, might not hope to command the exacting patronage of this time. The theatres that have weathered successfully the storms of time and the vicissitudes of managerial uncertainties have been remodeled from time to time in deference to the demands of progress and of modern ideas. The theatre of twenty years ago had none of the many comforts and facilities that are looked upon now as necessities. The decay of the famous old stock companies was then nearly complete, and traveling combinations were beginning to gain ground. THE MIRROR of 1879 recorded the routes of forty-nine touring companies; in 1899, the list reaches nearly ten times that number. The travelling members of the profession, starting in nine cases out of ten from the national headquarters of dramatic life—the Rialto of the great metropolis—carry to the uttermost parts of the country the present spirit and inspiration of their source, and thus the furthest provincial playhouse is directly in touch, in sympathy with the most central, while few are content to fall behind in the procession of improvement. With the rise of the combination system, therefore, the history of the theatre in New York has become a practical index of coincident conditions throughout the land, and the following outline, chiefly of metropolitan matters, reflects with striking accuracy the concerns of all the States.

The first number of THE NEW YORK MIRROR was issued on Jan. 4, 1879, from 12 Union Square, then the very centre of the Rialto. It was an unpretentious sheet of eight pages, generously "leaded," and it bore upon its first page, beside a rather rough and crude engraving of Tony Pastor, the advertisements of some of the theatres of its day. A list of the attractions then announced and of the managers who put them forward cannot fail of present interest. At the Standard Theatre, now the Manhattan, Manager William Henderson presented "Almost A Life." At Booth's, at Sixth Avenue and Twenty-third Street, long since torn down, Manager W. R. Deutsch offered John Stetson's burlesques, "Evangeline" and "Babes in the Wood," with Gus Williams and James S. Maffitt in the casts. The Park Theatre, at Broadway and Twenty-second Street, since burned, was managed by Henry E. Abbey, and showed the Colville Opera Burlesque company in "Babes in the Wood," with Charles Drew, William Gill, W. B. Cahill, Mlle. Roseau, and Marie Williams prominently featured. Manager Edward F. Starin, down at Niblo's Garden, demolished some years ago, introduced Frank Evans in the Irish drama, "Peep O' Day." The old Broadway Theatre, managed by Edgar and Fulton, presented Barney Macauley as Uncle Dan'l in "The Messenger from Jarvis Section." Frank

Murtha, managing the Globe Theatre, 728 Broadway—afterward the new Theatre Comique—had for an attraction the then popular, "Only A Farmer's Daughter." The Bowery Theatre, now remodeled as the Thalia, was managed by Ferdinand W. Hofele, and its bill brought forward Sam Devere as Jasper. At the Fifth Avenue Theatre, Joseph Jefferson was impersonating "Rip Van Winkle;" and at Wallack's Theatre, now the Star, Paul Merritt's "At Last" was enacted by Lester Wallack, Charles Coghlan, Rose Coghlan, Effie Germon, Stella Boniface, and others. The typical vaudeville theatres of that day—when it was known only as "variety"—were Harrigan and Hart's Theatre Comique, at 514 Broadway, where the comedy, "Christmas Joys and Sorrows," closed a specialty bill; Tony Pastor's Theatre, then at 585 Broadway, where the Kernells, the French Twin Sisters (afterward Mrs. Charles E. Evans and Mrs. William Hoey), and Niles and Evans (Charles E. Evans, now lessee of the Herald Square Theatre) led the bill; Harry Miner's New Theatre, now Miner's Bowery; and the London Theatre, managed by Thomas Donaldson.

The first MIRROR was small in size, and its news and literary features were limited indeed and seem puerile when compared with those of THE MIRROR of to-day. The correspondence department, for instance, which frequently consumes nowadays nine entire pages, closely typed, presenting often as many as seven hundred individual reports from provincial centres, occupied then four short and narrow columns, covering none but the larger cities. The accompanying reproduction of the first page of that initial number may serve better than anything else to picture plainly the difference between then and now. The size of the paper was increased on Feb. 21, 1880, to twelve pages, an enlargement made necessary by the rapid growth of the advertising patronage, but the price remained the same, 5 cents. A few months later, on July 17, 1880, the name of Harrison Grey Fiske as editor first appeared on the editorial page, although he had been editing the paper for some time previously.

The history of THE MIRROR has been the history of the American stage, and its columns have been the treasury of the chronicles of the American drama during the final decades of the century. The people whose doings it recorded in the earlier days of its existence were not the people of the present stage. Some still are with us, it is true, but very many more have passed to their reward, or have left public life for peaceful days of well-earned rest. Recitation of a few of the names more prominent in the times when THE MIRROR was young may be of interest to many and may serve to conjure up a host of grateful memories. In those time-stained pages we find recorded the work of Edwin Booth, Lawrence Barrett, John Gilbert, John E. Owens, John McCullough, John T. Raymond, Frank Mayo, John Brougham, E. A. Sothorn, Mr. and Mrs. W. J. Florence, Charles R. Thorne, Lester Wallack, Lysander Thompson, C. B. Bishop, Thomas Whiffen, Mr. and Mrs. J. C. Williamson, Mr. and Mrs. George S. Knight, Mr. and Mrs. Dion Boucicault (Agnes Robertson), Nat C. Goodwin, Jr., James O'Neill, J. B. Studley, J. B. Polk, W. R. Floyd, J. K. Emmet, W. H. Crane, Stuart Robson, F. S. Chanfrau, Joseph Proctor, Denman Thompson, Louis Aldrich, J. H. Stoddart, W. J. Le Moyne, W. H. Crompton, Neil Burgess, Milton Nobles, Charles T. Parsloe, Frank Wagner, Adelaide Neilson, Mary Anderson, Modjeska, Lotta, Almée, Fanny Davenport, Maggie Mitchell, Mrs. W. G. Jones, Mrs. E. J. Phillips, Clara Morris, Maude Granger, Emily Rigl, Mrs. Sol Smith, Ada Behan, Genevieve Ward, Ada Cavendish, Fanny Herring, Ellie Wilton, Annie Pixley, Adah Richmond, Adele Belgarde, Kate Claxton, Rose Eytinge, Alice Oates, Sydney Cowell, Maude Harrison, Sara Jewett, Elizabeth Weathersby, Mathilde Cottrelly, Annie Ward Tiffany, "Professor Herrmann and Mlle. Addie"—the list might be continued into hundreds. During its first year THE MIRROR recorded the death of Charles Fechter; of Henry Palmer, of the firm of Jarrett and Palmer; and of James Pilgrim, actor, dramatist and man-



ager. It chronicled, among many more, the initial production of Bartley Campbell's "My Partner;" and the first American performances of W. S. Gilbert's "Engaged," Gilbert and Sullivan's "H. M. S. Pinafore," and "The Sorcerer;" Lecocq's "Le Petit Duc;" Grundy's "An Arabian Night," and "Fatinitza." Perhaps the most memorable feature of the year was the "Pinafore" craze, which became epidemic immediately after the first New York hearing of the opera, given at the Standard Theatre, on Jan. 15, 1879, under management of J. C. Duff. Another city had approved the merry work, and the metropolis received it with frantic enthusiasm. Managers everywhere organized "Pinafore" companies and, within a few months, hardly a city, town, or village had escaped the visitation of a "Pinafore" outfit of some sort. "Pinafore" burlesques followed inevitably and extensively, and then juvenile "Pinafore" companies went out to claim whatever regard remained for the overwrought theme. The year 1879 was notable also for the first use of the electric light for stage illumination, undertaken at the California Theatre, San Francisco, Feb. 10, 1879; for the debut of J. K. Emmet in "The New Fritz," at the Gaiety Theatre, Boston, on April 18; for the dedication of Daly's Theatre, known before as the Broadway, on Sept. 17; for the American debut of Rafael Joseffy, pianist, on Oct. 13, and for the last performance ever given in the famous Bowery Theatre as such. This performance, a benefit for Manager Ferdinand W. Hofele, occurred on July 7, 1879, and the house, when reopened in the following September, was christened the Thalia Theatre, and was managed by Mathilde Cottrelly. The same year saw, too, the beginning of the Boucault regime at Booth's Theatre; it knew the heyday of Colonel J. H. Haverly's historic Mastodon Minstrels, "40-count 'em—40;" and it brought the New York debut of Salsbury's Troubadours.

In 1880 THE MIRROR was called upon to record the deaths of John Brougham and Harry Beckett. It told also of the American debut of Sarah Bernhardt, on Nov. 8, in "Adrienne Lecouvreur," and of Tomasso Salvini, on Dec. 13, both at Booth's Theatre; of Adelaide Neilson's New York farewell, on April 24, also at Booth's; and of Annie Pixley's first appearance in this city as "M'liss," at the Standard Theatre on March 22. It described the later days of the renowned San Francisco Minstrels, whose inspiring trio—Birch, Backus, and Wambold—had written their names forever high in minstrelsy's history. The year saw also THE MIRROR's brilliant and successful fight against the threatened production in this city of Salmi Morse's "Passion Play"—the first great battle for the honor and righteousness of the stage undertaken by this paper. Announcement was made in the early Autumn of 1880 that Mr. Morse intended to present at Booth's Theatre in December his dramatic arrangement of the story of the Passion and of the Crucifixion. THE MIRROR, expressing the repugnance felt by the profession for the contemplated sacrilege, at once denounced the project in terms strong and forceful, and called upon Henry E. Abbey—managing the theatre at the time—to abandon the idea. This editorial action brought down an avalanche of letters from clergy and players applauding vigorously THE MIRROR's attitude and begging that no rest should be taken until the suppression of the scheme were assured. Interviews by scores were printed condemning the purpose, Edwin Booth leading the protest of the actors. Promoter and manager were plunged into a sea of disquiet. They were brought at length to a

realization of the public view of their project. In its issue of Dec. 4, 1880, THE MIRROR published a letter addressed by Mr. Abbey to the public, announcing his resolve to abandon the threatened production, and saying: "It is my conviction that no man whose business success depends upon the approval and patronage of the public has a right to represent that which is regarded with a disapproval so positive, and expressed in terms so denunciatory as those which greeted the mere announcement of an intention to produce 'The Passion Play.' . . . I have concluded, therefore, not to produce or give any representation whatever of 'The Passion Play.'" So ended in victory THE MIRROR's initial fight for the honor of our stage. The same year saw, too, the dedication of the present Madison Square Theatre, where "Hazel Kirke" began on Feb. 4 its remarkable run of four hundred and eighty-six performances; the last performance ever given in the old Olympic Theatre, on April 17, Frank Mayo

appearing as Richard III., and the first metropolitan performances of Steele Mackaye and Georgia Cayvan, both in "Hazel Kirke," on June 9. On Jan. 28, 1881, "The Royal Middy" was performed at Daly's for the first time in America; on Feb. 3, Henry E. Abbey assumed the management of Booth's Theatre; and on March 15, Nell Burgess first appeared in New York in his humorous characterization of "The Widow Bett," at the Fourteenth Street Theatre.

In 1880, too, THE MIRROR began to urge editorially the necessity of a fund for actors, advocating the proposition strenuously and persistently. Views of prominent actors and managers were printed until the entire profession was aroused to the need of active steps to establish this great charity. These early editorials marked the inception of the Actors' Fund of America, and THE MIRROR's unwearied work in promoting the movement brought about its realization, as will be told later.

In 1881 it was the sad duty of THE MIRROR to announce the deaths of E. A. Sothorn, Mrs. Edwin Booth (Mary Frances McVicker), and Mrs. Charles R. Thorne. The same year brought the New York debut of Ernesto Rossi, at Booth's Theatre, on Oct. 31; of Rhea, on Nov. 23, also at Booth's; and of Marie Gelstinger, at the Thalia Theatre—then called the Germania—on Jan. 5. It saw the first performance here of "Olivette," on Jan. 17; of "Patience," in September, at the Standard Theatre; of the Hanlon-Lees, on Sept. 12, at the Park Theatre; and of "Esmeralda," on

Oct. 29, at the Madison Square. It showed, also, on July 2, Lester Wallack's evacuation of his old theatre—now the Star—and, on Oct. 10, viewed Tony Pastor's dedication of his present playhouse in East Fourteenth Street.


The year 1882 brought the death of Madame Celeste. It saw, too, the American stage debut of Mrs. Langtry, at Wallack's Theatre, on Nov. 6, when she presented "An Unequal Match." Great preparations had been made for Mrs. Langtry's appearance at the Park Theatre, on Oct. 30, but at seven o'clock in the evening of that day the Park was discovered to be on fire, and was utterly destroyed. Mrs. Langtry and her company appeared, therefore, at Wallack's a week later. The same year saw the initial American production of Planquette's "Rip Van Winkle," on Oct. 28; and of "Iolanthe," at the Standard Theatre, on Nov. 25. In November, 1882, THE MIRROR's always increasing prosperity was betokened by a new "dress" of handsome type and fine paper, and, about the same time, by its first publication of weekly telegraphic reports of latest theatrical news

**NEW YORK MIRROR**

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK

No. 11 Union Square NEW YORK SATURDAY JANUARY 4, 1879. Price Five Cents.

<p><b>STANDARD THEATRE</b>  <i>ALMIGHTY A LIFE</i>  <i>THE SORCERER</i>  <i>THE SORCERER</i></p>	<p><b>GERMANIA THEATRE</b>  <i>THE SORCERER</i>  <i>THE SORCERER</i></p>	<p><b>OLYMPIA THEATRE</b>  <i>THE SORCERER</i>  <i>THE SORCERER</i></p>	<p><b>FIFTH AVENUE THEATRE</b>  <i>THE SORCERER</i>  <i>THE SORCERER</i></p>	<p><b>MADISON SQUARE THEATRE</b>  <i>THE SORCERER</i>  <i>THE SORCERER</i></p>
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TONY PASTOR.

<p><b>STANDARD THEATRE</b>  <i>ALMIGHTY A LIFE</i>  <i>THE SORCERER</i>  <i>THE SORCERER</i></p>	<p><b>GERMANIA THEATRE</b>  <i>THE SORCERER</i>  <i>THE SORCERER</i></p>	<p><b>OLYMPIA THEATRE</b>  <i>THE SORCERER</i>  <i>THE SORCERER</i></p>	<p><b>FIFTH AVENUE THEATRE</b>  <i>THE SORCERER</i>  <i>THE SORCERER</i></p>	<p><b>MADISON SQUARE THEATRE</b>  <i>THE SORCERER</i>  <i>THE SORCERER</i></p>
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FAC-SIMILE OF THE FIRST PAGE OF THE FIRST MIRROR.





THE FIRST OFFICE OF THE MIRROR, 12 UNION SQUARE.

in the more important American cities, sent by its own correspondents—a feature still highly valuable. And the year 1882 saw the fruition of *THE MIRROR*'s long agitation in the foundation and incorporation, on June 8, of the Actors' Fund of America. On March 12, a meeting of the managers of New York and Brooklyn was held at the Morton House, to discuss a plan of organization. In the same month, the first benefit for the Fund was undertaken, at the instance of *THE MIRROR*, by Colonel J. H. Haverly and M. R. Curtis, at the Fourteenth Street Theatre, and, when the Fund was an accomplished fact, fifty-seven leading managers comprised the list of incorporators. On July 15, Lester Wallack was chosen as the first president of the Fund; A. M. Palmer, vice-president; Daniel Frohman, secretary; and Theodore Moss, treasurer. Thus was born the greatest charitable organization known to dramatic history, and the most beautiful symbol of the players' humanity to players.

In 1883, *THE MIRROR* recorded the last performance of Charles R. Thorne, Jr., at Booth's Theatre, on Jan. 8, in "The Corsican Brothers," and his death on Feb. 7. It told, too, in that year of the death of Richard Wagner, in Venice, on Feb. 13; of F. F. A. von Flotow, in Weishaden, on Jan. 24; of Mrs. George C. Boniface, in West Scituate, Mass., on Oct. 13; of Junius Brutus Booth, brother of Edwin Booth, in Manchester-by-the-Sea, Mass., on Sept. 17; and of Charles Backus, of the famous minstrel trio, Birch, Backus and Wambold, in this city, on June 21. It chronicled the last performance ever given in Booth's Theatre, which occurred on April 30. This was a benefit arranged by John Stetson, then manager, in aid of Andrew Boyd, janitor, and the bill was "Romeo and Juliet," with Helena Modjeska, Maurice Barrymore, "Aunt" Louisa Eldridge, Clara Fisher Maeder, Mason Mitchell, W. F. Owen, and N. D. Jones in the cast. Madame Modjeska, recalled, spoke these words: "I say to Booth's Theatre, farewell!" and this was the last line uttered from the stage of that famous playhouse, of which nothing remains to-day, except a medallion bust of Shakespeare, saved from the demolition, and, by some reverent hands,

set high in the walls of the business building now standing upon the site of the theatre. In 1883, there were the dedications, on Sept. 3, of the Third Avenue Theatre, opened by Mr. and Mrs. McKee Rankin; and of the People's Theatre, managed by Henry C. Miner. In this year occurred also the American debut of Henry Irving at the Star Theatre, on Oct. 27, in "The Bells;" and of Ellen Terry, at the same theatre, on Oct. 30, in "Charles I." In March, 1883, *THE MIRROR* first began to publish casts of plays in the convenient form still employed, and on April 28 the paper showed its characteristic enterprise by issuing simultaneously in New York and in Cincinnati a sixteen-page number in commemoration of the great Cincinnati Shakespearean Festival, giving the complete history of that commendable undertaking and the entire casts of the various memorable revivals then given.

*THE MIRROR*'s first special issue was the Midsummer number of July 16, 1881, a sixteen-page affair with a lithographed supplement picturing Lillian Clèves. Very crude it is in the light of these days, but the achievement was notable then. The first Christmas number came forward on Dec. 16, 1881, and was of twenty pages, with a lithographed supplement presenting a likeness of Margaret Mather. A twenty-four-page Midsummer number was issued on Aug. 12, 1882, and with it a large lithographed supplement, showing the Rialto of those days, at Union Square. *THE MIRROR* office was seen in the background, and a border was composed of vignettes of the prominent players and managers of the period. The Christmas numbers of Dec. 23, 1882, and Dec. 22, 1883, were of twenty pages each, and boasted unusual displays as to literature and wood-cuts.

## CHAPTER II.

## THE SECOND HALF OF THE FIRST DECADE.

**D**URING the period of 1884-1889 *THE MIRROR* was instrumental in bringing about various reforms for the benefit of the theatrical profession. In the issue of May 9, 1885, the announcement was made that the theatrical license bill, which *THE MIRROR* had presented to the New York Legislature through Senator Grady, had passed both the Assembly and the Senate, and only awaited the approval of the Governor. When the Trustees of the Actors' Fund met shortly afterward the bill had become a law. This bill was of great pecuniary advantage to the Fund. By its terms all moneys paid annually for theatre licenses by the managers of New York city were placed in the hands of the New York Board of Estimate and Apportionment for distribution. Previously they had been given in their entirety to the Society for the Reformation of Juvenile Delinquents. In 1885 the Actors' Fund received \$6,350, in 1886 and 1887 \$9,000 respectively, and the Fund has received its quota annually ever since.

In 1887 *THE MIRROR* began a vigorous crusade against play-pirates, and insisted that the National Legislature must be brought sooner or later to see the necessity of amending domestic copyright laws, so that play-stealing would be a criminal misdemeanor punishable by imprisonment as well as by fines. This crusade was kept up week after week against all managers and barnstorming companies that were dealing in stolen plays. The whole correspondence staff of *THE MIRROR* was formed into a vigilance committee and made weekly reports to the editor at the home office. The pirate flag had to be speedily hauled down by many of these companies.



UNION SQUARE—THE OLD RIALTO.



as a large number of local managers who had hitherto countenanced these outlaws shrank from being classed in *THE MIRROR* as their accomplices in play-stealing and thus incurring the ill-will of respectable members of the profession.

The dressing-room reform movement, which *THE MIRROR* started in 1887, was equally successful. *THE MIRROR* in that year opened its columns to all well-founded and signed complaints against filthy, damp or otherwise unsuitable dressing rooms in theatres. The object of this move-

At the fourth annual meeting of the Actors' Fund, which was held at the Union Square Theatre on June 2, 1885, A. M. Palmer was elected President, and Harrison Grey Fiske, who had been elected Secretary by the Board of Trustees on Oct. 2, 1884, to replace Harry Edwards resigned, was re-elected to that office. The headquarters of the Fund were transferred on May 1, 1887, from 12 Union Square to 145 Fifth Avenue. The offices of *THE MIRROR*, which up to that time had been at 12 Union Square, were also removed at the same time. *THE MIRROR* leased the Fifth Avenue premises and sublet part of them to the Actors' Fund.

On Jan. 8, 1887, the editor of *THE MIRROR* made an appeal to the members of the theatrical profession, asking them to contribute the sum of \$2,500, the necessary amount to complete the fund for the Actors' Monument that was to be erected in Evergreens Cemetery. This appeal was responded to with such alacrity that in four weeks from the time of its publication the sum of \$3,192.29, or \$700 more than was asked for, had been subscribed, and after the announcement that the surplus would be used in providing headstones and beautifying the Actors' Fund Plot in Evergreens Cemetery, subscriptions continued to pour in until the sum of \$4,564.69, or \$2,064.69 more than was originally asked for, was realized. These subscriptions came from more than two thousand members of the profession, and the contributions ranged from 10 cents to \$100. The Actors' Monument was dedicated in Evergreens Cemetery with impressive ceremonies on June 6, 1887.

In 1887 the *CHRISTMAS MIRROR* was made a separate publication from

the regular issue, and each succeeding Christmas number aroused astonishment by surpassing the artistic, literary and typographical excellence of all previous holiday issues. With the regular weekly issue of Nov. 14, 1885, appeared a lithographic supplement in sixteen colors, which attracted great attention, the subject of illustration being the masque scene in



THE FORMER RIALTO AT TWENTY EIGHTH STREET AND BROADWAY.

ment was to secure comfortable accommodations for traveling companies wherever such accommodations were lacking. The publication of numerous complaints resulted in a general overhauling of dilapidated "rat holes," which rural managers thought good enough so long as they were tolerated.

In March, 1888, the *Christian Union* gave expression to its opinion on the drama, maintaining that the theatre was not deserving of wholesale condemnation. This editorial was submitted by Dr. Lyman Abbott, editor of the *Christian Union*, to some representative actors and managers, and their views on the subject of the Church and Theatre as presented in the *Christian Union* were republished in *THE MIRROR* of April 7, 1888. The persons interviewed on this subject comprised Hon. P. T. Barnum, Helena Modjeska, A. M. Palmer, Colonel William E. Sinn, Charles Fisher, Gabriel Harrison, and Harrison Grey Fiske. This led Dr. Abbott to state editorially that he "should be glad to record any illustration of equal catholicity on the part of any dramatic journal in giving to its readers what Dr. Buckley or Dr. Herriek Johnson had to say in condemnation of the modern stage." In response to Dr. Abbott's suggestion *THE MIRROR* on April 21, 1888, devoted a large portion of its space to a frank and free discussion of the drama from the clerical and other points of view. The orthodox view was presented by the Rev. J. M. Buckley, the editor of the *Christian Advocate*. The Rev. Dr. Houghton, rector of the Church of the Transfiguration—"the Little Church Around the Corner"—expressed broad opinions and declared that he had often advised people to go to the theatre, but it depended a great deal on what theatres were attended. Equally liberal views were expressed by the Rev. Thomas J. Ducey, of the Roman Catholic Church, and by Rev. Robert Collyer, of the Unitarian Church. Other persons included in this symposium were Robert G. Ingersoll and Mrs. Burton Harrison. Two physicians, Dr. Egbert Guernsey and Dr. T. S. Robertson, gave their views on the hygienic virtues of theatre-going.

In 1886 the New York *Herald* started an agitation in regard to the abolition of the free pass system, especially the passes sent to the press. The *Herald's* argument was rather one sided, as its reporters only interviewed the managers. *THE MIRROR* accordingly decided to investigate both sides, and sent its reporters to interview the critics as well as the managers. The managers expressed their approval of the prevailing custom of extending courtesies to the press, but disapproved of the custom of extending courtesies to the "noble army of promiscuous deadheads," and seemed even more disgusted with the promiscuous system of lithographs and bill-board tickets. The critics almost to a man ridiculed the idea that the seats sent to them for first-night performances could influence their criticism.

In the issue of Feb. 4, 1888, *THE MIRROR* published a scathing editorial on the so-called "Husted Bill" (introduced in the New York Legislature), which if it had become a law would have relieved New York city of the cost of keeping firemen in the theatres by transferring the expense to metropolitan managers. The aggregate income from this source about \$30,000 per annum—was to go to the Firemen's Relief Fund. This attempt at political jobbery was so thoroughly exposed in *THE MIRROR* that, marshaled into line by Manager Sanger, the managers took concerted action in the matter and the bill has never been heard of since.



THE MIRROR'S SECOND HOME, 145 FIFTH AVENUE.

Romeo and Juliet as represented that season in the showy production of that tragedy by J. M. Hill at the Union Square Theatre. Every detail of this stage picture was reproduced in the most artistic manner.

In 1886 *THE MIRROR* began to apply genuine criticism to amateur performances, as the leading societies of New York, Brooklyn, and Jersey



City had advanced so greatly in artistic merit that their representations deserved something more than mere perfunctory reference. In June and July, 1887, a complete review of the amateur season of the three cities was published in *THE MIRROR*, and according to this review the Amaranth and Gilbert societies of Brooklyn made the best showing.

On Aug. 28, 1886, A. C. Wheeler ("Nym Crinkle") became a regular contributor to *THE MIRROR*, and his brilliant reviews were published weekly under the head of "Nym Crinkle's Feuilleton." For several years Mr. Wheeler's comments and criticisms were a prominent feature of the paper. "The Musical Mirror" was another department in the eighties. It was first conducted by Julian Magnus and subsequently by John Collier, Fred Lyster, and Professor Charles Carroll. In 1888 and 1889 Joseph Howard, the noted journalist, wrote a series of weekly articles under the head of "Howard's Talk." At this time Emma V. Sheridan, under the *nom de plume* of "Polly," was writing articles for "The Actress' Corner," another department of *THE MIRROR*. The legal news, which appeared under the head of "In the Courts," was first written by C. E. Lord and afterward by C. H. Redfern.

The London correspondents of *THE MIRROR* during its first decade included at various times Howard Paul, Charles Millward, Hon. A. Oakley Hall, Annie Wakeman, George W. Plant, Fannie Aymar Mathews, and H. Chance Newton. Mr. Newton is the present London correspondent of *THE MIRROR*. He writes under the *nom de plume* of "Gawain," and is on the staff of the *London Referee*. The Paris letters to *THE MIRROR* during the eighties were contributed for some time by "Strapontin," the *pen name* of Charles Wason. Alfred Ayres at this period wrote a series of articles pointing out the faulty pronunciation of actors and actresses, which attracted wide attention and instituted a much needed reform in this respect. Mr. Ayres also contributed articles on other "Rudiments" of the actor's art, including Elocution, Delivery, Utterance, Reading Emphasis, Stage Deportment, Gesture, etc.

Writers of special articles during that period comprised Agnes Robertson Bouicault, H. C. Bunner, Mrs. D. G. Croly ("Jennie June"), Felix G. De Fontaine, Selina Delaro, James L. Ford, Stephen Fiske, Joaquin Miller, George Edgar Montgomery, Florence Marryat, Louise Pomeroy, Ian Rob-

cences under the heading of "Half a Century." Fred Lyster wrote the "Lumpaci Vagabundas" and "Stage Types" articles. Lucy H. Hooper wrote a series called "Glimpses of Street Actors," and T. W. Robertson wrote "The Confessions of a Stage Manager." Madeleine Lucette Ryley, A. H. Canby, and many others connected with the theatrical profession contributed the series of "Stage Stories" that ran through several volumes of *THE MIRROR* at that period. Milton Nobles wrote an entertaining series of articles on "The Palmy Day Tragedian," and Gus Phillips ("Oofy Gooft") contributed a series of dialect articles under the caption



ANNIE IRISH.



ROBERT DROUET.

ertson, Sydney Rosenfeld, G. O. Seilheimer, Fannie Edgar Thomas, and William Winter.

Sarah Van Heuck conducted an art department for some time, and afterward wrote letters from London and Paris. Charles Kent was the author of the "Actors' Dens" articles. Frederic Ramsden ("Kalulu") drew the pictures for the "Pen and Pencil" series, for which the editor supplied the text matter. Cornelius Mathews contributed his reminis-

"Der Dramp." And there were fully two hundred other occasional contributors of miscellaneous articles, poems, etc., during the first ten years of the paper's existence. These contributors were exclusive of the editorial staff and regular correspondents, and comprised actors, actresses, journalists, dramatists and friends of *THE MIRROR* generally.

In regard to the portraits that appeared in the first 520 issues of *THE MIRROR* it may be said that they would form a comprehensive gallery of the active players and of persons connected with the stage in other capacities during the first decade of *THE MIRROR*'s existence.

In looking over the "Dates Ahead" column in *THE MIRROR* of Jan. 5, 1884, we find that Augustin Daly had several companies on tour, and that there were two "Bunch of Keys" and two "Romany Rye" companies; J. H. Haverly was manipulating three "Silver King" companies; Shook and Collier had put out four "Lights o' London" companies, and five Madison Square companies were playing "Hazel Kirke," "Esmeralda" (two companies), "The Rajah," and "Young Mrs. Winthrop" respectively.

*THE MIRROR*'s announcement of attractions that were being given at the New York theatres the first week of January, 1884, comprised "The Pavements of Paris," at Niblo's; Salsbury's Troubadours in "Three of a Kind," at the Third Avenue Theatre, where "The Planter's Wife" was underlined; Mestayer's "Tourists in a Pullman Palace Car," at the Grand Opera House, where Lawrence Barrett in "Francesca Da Rimini" was to follow; Rice's Opera Bouffe company in "Orpheus and Eurydice," at the Bijou Opera House; Harrigan and Hart in "Cordelia's Aspirations," at the Theatre Comique; "The Rajah," at the Madison Square Theatre; the McCaull Comic Opera company in "The Beggar Student," at the Casino; John A. Stevens in "Passion's Slave," at the New Park Theatre; "Old Heads and Young Hearts," at Wallack's; Kate Claxton, supported by Charles A. Stevenson, in "The Two Orphans," at the People's; "Storm Beaten," by the stock company at the Union Square; John T. Raymond in "In Paradise," at the Fourteenth Street Theatre, where "For Congress" was underlined; and "A Splendid Bill of Specialties," at Tony Pastor's.

The metropolitan managers comprised Poole and Gilmore, of Niblo's; Mr. and Mrs. McKee Rankin, of the Third Avenue Theatre; Henry E





KATHERINE GREY.



ELITA PROCTOR OTIS.



DOROTHY USNER.



CAROLINE COOKE.

Abbey, of the Grand Opera House; Miles and Barton, of the Bijou; Rudolph Aronson, of the Casino; Harrigan and Hart, of the Theatre Comique; Daniel Frohman, of the Madison Square; Stevens and Murtha, of the New Park; Lester Wallack, of Wallack's; Henry C. Miner, of the People's;

Shook and Collier, of the Union Square; and Tony Pastor, whose theatre then, as now, adjoined the Academy of Music.

While the exigencies of space prohibit an exhaustive review of the happenings relating to the American stage during the period between 1884 and



1880, it may be of interest to cite some of the notable events. Unless otherwise specified the city referred to in the citation of theatres is New York.

In 1884 "Gabriel Conroy" was produced by the Rankins at the Third Avenue Theatre on Jan. 21; "Separation" was produced at the Union Square Theatre on Jan. 28; "Nadjezda" was originally acted at the Academy of Music, Baltimore, on Feb. 8; "The Country Girl" was revived at Daly's Theatre on Feb. 16, the play not having been acted in New York since 1839; "Red Letter Nights" was produced at Daly's on March 12; "Dan's Tribulations," the last of "the Mulligan series," was produced by Edward Harrigan at the Theatre Comique on April 7; "May Blossom" was produced at the Madison Square Theatre on April 12. On the same date Lawrence Barrett appeared in "Yorick's Love" in England, and Collender's Minstrels began an engagement abroad at the Drury Lane. On April 26 Louis Aldrich and Charles T. Parsloe dissolved partnership after having played "My Partner" 1,332 times. Henry Irving closed his first American tour and sailed for England on April 30. Mr. and Mrs. George S. Knight produced "Over the Garden Wall" on April 28. "The Two Orphans" reached its 2,500th performance in America at Dayton, Ohio, on May 6. "The Wages of Sin" received its first American production on May 12. E. H. Sothern appeared in his own play, "Whose Are They," on May 16. On July 6 Henry E. Dixey appeared in "Adonis" at Chicago. Augustin Daly's company, including Ada Rehan, Mrs. Gilbert, James Lewis, Charles Fisher, and John Drew, made their London debut at Toole's Theatre in "7-20-8" on July 19. Minnie Maddern (now Mrs. Fiske) made her first appearance in "Caprice" at the New Park Theatre, on Aug. 11. Edward Harrigan produced his play, "Investigation," at the Theatre Comique on Sept. 1. On the same date "Called Back" was produced for the first time in America at the Fifth Avenue Theatre, with Robert B. Mantell in the leading role, and A. M. Palmer entered into partnership with the Mallorys, owners of the Madison Square Theatre. "A Parlor Match" was originally played by Evans and Hoey's Meteors at Asbury Park on Sept. 5. Mlle. Aimee abandoned comic opera and appeared on Sept. 15 in a comedy called "Mamzelle," in which she delivered her lines in English. Madame Janauschek appeared in "My Life" on Sept. 17 at the Fourteenth Street Theatre. On Sept. 20 John McCullough, while playing in "The Gladiator" at McVicker's Theatre, Chicago, showed symptoms of mental weakness. "The Private Secretary," C. H. Hawtry's version of "Der Bibliothekar," was first seen in America at the Madison Square Theatre on Sept. 20, and W. H. Gillette's version, called "Digby's Secretary," was produced on the same date at the Comedy Theatre. Henry Irving and Ellen Terry opened their second American tour at the Star Theatre on Nov. 10. On the same date Adelaide Ristori made her reappearance in America and her first appearance in an English-speaking role as Elizabeth in the play of that name at the Chestnut Street Opera House, Philadelphia. Daniel Bandmann and Louise Beaudet began a starring tour in Shakespearean plays at Albany, N. Y., on Nov. 17. Henry Guy Carleton's play, "Victor Durand," was produced at Wallack's Theatre on Dec. 18. On Dec. 23 Harrigan and Hart's Theatre Comique at 730 Broadway was destroyed by fire.

Among the chief musical events of the American stage in 1884 was the production of Gilbert and Sullivan's "Princess Ida," on Feb. 11. On March 4 the McCaull Opera company produced "Falka" for the first time in America, at Haverly's Theatre, in Philadelphia. Henry E. Abbey was tendered a benefit at the Metropolitan Opera House on April 21, which realized \$36,000. J. P. Sousa's first opera, "Desirée," was produced by the McCaull Opera company at Washington, D. C., on May 1. Theo made her American debut at Wallack's on Sept. 6. "Nell Gwynne" was sung for the first time in New York at the Casino by the McCaull company on Nov. 8. On Sept. 26 Madame Fursch-Madi made her American debut at Worcester, Mass. Adelina Patti reappeared in America at the Academy of Music on Nov. 10. On Nov. 17 German opera superseded Italian opera in New York at the Metropolitan Opera House, and operatic debuts in America were made by Madame Kraus and Anton Schott. Madame Schroeder-Haufstaengel made her American debut on Nov. 21 at the Metropolitan Opera House, and Emma Nevada made her first appearance in this country on Nov. 24 at the Academy of Music.

During the year 1885 Harrigan and Hart took possession of the New York Theatre and opened their season with "McAllister's Legacy" on Jan. 5. "The Recruiting Officer" was revived at Daly's Theatre on Feb. 7, this old comedy not having been revived in New York since March 24, 1843. Daniel Frohman retired from the Madison Square Theatre on March 1, and A. M. Palmer assumed the management of that house on March 13. Henry Irving lectured at Harvard College on March 30. Sol Smith Russell on March 30 became a member of the stock company at the Boston Museum. On April 6 the Lyceum Theatre was formally opened with Dakolar. Henry Irving and Ellen Terry sailed for England on April 8. On April 7 Rose Coghlan began starring in "Our Joan." On April 13 "Sealed Instructions" was brought out at the Madison Square. Clara Morris appeared in "Denise" at Daly's on April 21. On April 25 Mrs. J. R. Vincent celebrated at Boston the fiftieth anniversary of her appearance on the stage. The Poe Memorial Statue, the gift of New York actors, was unveiled in New York city at the Metropolitan Museum of Art on May 4. On May 9 Harrigan and Hart made their last joint appearance in New York at the Fourteenth Street Theatre. Tony Hart made his final appearance with Edward Harrigan at the Park Theatre, Brooklyn, on June 13. On May 12 Adelaide Ristori made her farewell appearance in America in "Marie Stuart" at the Thalia Theatre. On May 16 the Union Square company played its last engagement as a stock

company at the Walnut Street Theatre, Philadelphia. On May 18 "The Jilt," by Dion Boucicault, was produced at San Francisco. On June 13 Edward Harrigan became the lessee of the Park Theatre. John McCullough was placed in Bloomingdale Asylum on June 27. Mary Anderson appeared as Rosalind in "As You Like It," at Stratford-on-Avon, on Aug. 29. Edward Harrigan produced "Old Lavender" at the Park Theatre on Sept. 1. Stuart Robson and William H. Crane gave a notable revival of "The Comedy of Errors," at the Star Theatre, on Sept. 7. Minnie Maddern (Mrs. Fiske) appeared in her production of "In Spite of All" at the Lyceum Theatre on Sept. 15. Rhea dedicated the New National Theatre at Washington, D. C., on Oct. 5. Mary Anderson made her American reappearance at the Star on Oct. 12, appearing for the first time in this country as Rosalind, and Margaret Mather made her New York debut as Juliet at the Union Square on Oct. 13. Tomasso Salvini began an engagement at the Metropolitan Opera House on Oct. 26. On the same date Kyrle Bellew made his New York debut at Wallack's, and Robert Hilliard and Wesley Sisson opened the new Criterion Theatre in Brooklyn. "Saints and Sinners" was produced at the Madison Square Theatre on Nov. 7. "One of Our Girls" was brought out on Nov. 10 at the Lyceum Theatre with Helen Dauvray in the title-role. Tomasso Salvini made his first appearance as Coriolanus, on Oct. 11, at the Metropolitan Opera House. T. Henry French leased the Grand Opera House on Nov. 23. "Hoodman Blind" was produced at Wallack's for the first time in America on Nov. 30. Harry Miner leased the Brooklyn Theatre on Dec. 7.

Among the musical events of 1885 was the production of "Nanon" at the Thalia on Jan. 2, and at the Casino on June 29. On Jan. 5 Frau Materna made her American debut at the Metropolitan Opera House. On April 11 Pauline Hall made her debut in German opera at the Thalia Theatre. "The Black Hussar" was produced at Wallack's on May 4. The first performance of "The Mikado" took place in Chicago on June 29. On Sept. 24 Sir Arthur Sullivan led the orchestra at a performance of "The Mikado" at the Fifth Avenue Theatre. On Oct. 1 Anna Judie made her American debut at Wallack's Theatre. On October 16 Ferdinand Wachtel made his American debut at the Thalia Theatre. On Nov. 2 Minnie Hauk appeared with the Mapleson Opera company as Carmen at the Academy of Music. "Amorita" was produced at the Casino on Nov. 16. On Nov. 25 Lillie Lehman made her American debut as Carmen at the Metropolitan Opera House. On Dec. 2 "The Queen of Sheba" was produced at the Metropolitan Opera House. On Dec. 24 "Manon" was sung for the first time in New York city at the Academy of Music.

In 1886 "Adonis" was played for the five hundredth time at the Bijou on Jan. 7. Robert Hilliard made his professional debut on Jan. 18 as Lord Arthur Culton in "False Shame." Edward Harrigan produced "The Leather Patch" at the Park Theatre on Feb. 15. "Held by the Enemy" was originally produced at the Criterion Theatre, Brooklyn, on Feb. 22. "Nancy & Co." was produced at Daly's on Feb. 24. The Booth-Salvini tour began on March 26 at the Academy of Music. On April 17 Henry E. Dixey appeared in "Adonis" at the Bijou for the 663d consecutive time, and on May 31 he appeared in "Adonis" in London. Bartley Campbell was taken to Bloomingdale Asylum on May 17. Augustin Daly's company opened their second English tour in London on May 27. "Jim the Penman" was produced at Chicago by the Madison Square company on July 19. On Sept. 13 Lillian Olcott made her metropolitan debut in her production of "Theodora" at Niblo's Garden.

The musical events of 1886 included the production of "Die Meistersinger" for the first time in New York at the Metropolitan Opera House on Jan. 4. On the same date "The Little Tycoon" was originally sung at Philadelphia. "The Gipsy Baron" was produced at the Casino on Feb. 15, and "Lakme" at the Academy of Music on March 1. "Erminie" was first seen at the Casino on May 10.

"The Taming of the Shrew" was revived in an elaborate manner at Daly's Theatre on Jan. 18, 1887. Edward Harrigan produced his play, "McNooney's Visit," at the Park Theatre, on Jan. 31. Sarah Bernhardt appeared at the Star Theatre in "Theodora" on March 28. "Held by the Enemy" was produced in England on April 3. On April 23 Mary Anderson appeared as Hermione and Perdita in "A Winter's Tale," at Nottingham, England. "Paul Kaurar," under the name of "Anarchy," was produced at Buffalo on April 27. E. H. Sothern made his stellar debut in New York in "The Highest Bidder," at the Lyceum, on May 3. On May 9 Richard Mansfield first appeared in "Dr. Jekyll and Mr. Hyde," at Boston. "The Still Alarm" was brought out at the Fourteenth Street Theatre on Aug. 30. "The Henrietta" at the Union Square Theatre on Sept. 26, and on the same date Robert B. Mantell first appeared in "Monbars," at Reading, Pa. "The Wife" was produced at the Lyceum on Nov. 1. Edward Harrigan's "Pete" at the Park Theatre on Nov. 22, and the Booth-Barrett company began their tour on Dec. 26.

Among the musical events of 1887 was the production of "Ruddy-gore" at the Fifth Avenue Theatre on Feb. 21, the appearance of Adelina Patti in "Carmen" at the Metropolitan Opera House, the production of "Dorothy" at the Standard on Nov. 5, and "Madelon" at the Casino on Nov. 28.

The Players' Club was organized in New York city on Jan. 6, 1888, with Edwin Booth, Lawrence Barrett, Augustin Daly, A. M. Palmer, James Lewis, John Drew, Harry Edwards, General W. T. Sherman, Lawrence Hutton, T. B. Aldrich, S. L. Clemens (Mark Twain), Brander Matthews, Judge Joseph F. Daly, William Bispham, and S. H. Olin as the incorporators. On Feb. 4 Modjeska played "Cymbeline" for the first time in New York city at the Fourteenth Street Theatre. On Feb. 7





MIRROR CORRESPONDENTS.





JULIE KINGSLEY.

Ernst Possart played "Richard III." for the first time in America at the Thalia Theatre. On March 3 Fanny Davenport appeared for the first time in "La Tosca" at the opening of the new Broadway Theatre. March 12 was the memorable night of the "blizzard," which suspended business in New York city. The horse cars and steam railroads were blocked by snow, and most of the theatres closed. The performances that were given as announced for that night were "A Midsummer Night's Dream," at Daly's; Atkinson's "Peck's Bad Boy," at the Third Avenue; D. A. Kelly's "Shadow Detective," at Poole's; Henry Irving and Ellen Terry in "Faust," at the Star; Corinne in "Arcadia," at Dockstader's, and "variety" bills at Tony Pastor's, the London, and at Miner's Bowery and Eighth Avenue theatres. Hyde and Behman's was the only theatre open in Brooklyn. Barnum gave two performances on the day of the blizzard at the Madison Square Garden to such small audiences that the performers outnumbered the auditors. Henry Irving was credited with having made the remark (in referring to the blizzard night) that he made it a practice to start the performance at 8 o'clock if there was not a soul in the house. On March 16 Ludwig Barnay appeared as "Othello," for the first time in America, at the Academy of Music, and Ernst Possart acted "Faust" for the first time in this country at the Thalia. On March 24 the Central Theatre and Theatre Comique were burned in Philadelphia. On May 5 the Abbey-Wallack Stock company made its last appearance at Wallack's in "The School for Scandal." On May 21 a benefit was tendered to Lester Wallack at the Metropolitan Opera House, when "Hamlet" was presented with an all-star cast, including Edwin Booth as Hamlet, Lawrence Barrett as the Ghost, Frank Mayo as King Claudius, John Gilbert as Polonius, Eben Plympton as Laertes, John A. Lane as Horatio, Charles B. Hanford as Rosencrantz,

Lawrence Hanley as Guildenstern, Charles Kohler as Osric, Edward H. Vanderfelt as Marcellus, Herbert Kelcey as Bernardo, Frank Mordaunt as Francisco, Joseph Wheelock as First Actor, Milnes Levick as Second Actor, Joseph Jefferson as First Gravedigger, W. J. Florence as Second Gravedigger, Harry Edwards as the Priest, Helena Modjeska as Ophelia, Gertrude Kellogg as the Queen, and Rose Coghlan as the Player Queen. Rosina Vokes, Ada Dyas, Kate Forsyth, Katherine Rogers, Minnie Maddern, E. F. Mayo, D. H. Harkins, Owen Fawcett, and over a hundred other well-known actors and actresses appeared as courtiers, ladies of the court, attendants, etc. Mr. Wallack made a characteristic speech. The receipts were over \$21,000, and the benefit was under the direction of Augustin Daly and A. M. Palmer. "The Still Alarm" was taken to London and brought out on Aug. 2 at the Princess'. Richard Mansfield made his stellar debut in London at the Lyceum Theatre on Aug. 4. "Lord Chumley" was brought out at the Lyceum on Aug. 20. "Philip Herne," by Mrs. Mary Fiske ("The Giddy Gusher"), was produced at the Fifth Avenue on Aug. 27. On Sept. 10 "Little Lord Fauntleroy" was first acted in America at Boston. "The County Fair" was produced on Oct. 6 at Burlington, N. J. On Oct. 8 A. M. Palmer became the lessee of Wallack's Theatre and changed the name to Palmer's, Charles Coquelin making his American debut there on that date in "Les Precieuses Ridicules," and "La Joie Fait Peur." On Oct. 9 Jane Hading made her American debut at Palmer's as Claire in "Le Maître de Forges," and "The Lottery of Love" was produced at Daly's on Oct. 9.

The first American productions of "Die Goetterdaemmerung," "Die Walküre," and "Siegfried" were made at the Metropolitan Opera House on Jan. 25, Feb. 1, and Feb. 2, respectively. The McCaull Opera company first appeared in "Boccaccio" at Brooklyn on Feb. 23. Verdi's "Otello" was sung for the first time in America at the Academy of Music on April 15. The Duff Opera company first appeared in "The Queen's Mate" at the Broadway on May 2. "Nadja" was sung for the first time in America at the Casino on May 14. "The Yeoman of the Guard" had its first American production at the Casino on Oct. 17, and "The King's Fool" was first sung in this country by Corried's Opera company at Chicago on Dec. 24.

The necrology of 1884-1889 comprised many prominent persons who had been connected with the stage either directly or indirectly. The following summary is necessarily only a partial list of the noteworthy persons who died during those years: In 1884: Madame Anna Bishop, on March 18; Signor Brignoli, on Oct. 30; Frank S. Chanfrau, on Oct. 2; Salmi Morse, on Feb. 22; George C. Vandenhoff, Jr., on Aug. 10; Henry J. Byron,

on April 13; Sir Michael Costa, on April 28; Fanny Ellsler, on Nov. 27; Josephine Gallmeyer, on Feb. 3; Heinrich Laube, on Aug. 1; Charles Reade, on April 11; Marie Taglioni, on April 24, and Jessie Vokes, on Aug. 7. In 1885: William Carleton, on Aug. 18; Kate Girard, on March 22; Edmond About, on Jan. 17; Gerald Eyre, on Aug. 7; Victor Hugo, on May 22; M. Regnier, on April 28, and Horace Wigan, on Aug. 8. In 1886: Laura Don, on Feb. 10; Alfred Hanlon, on June 24; Daisy Murdoch, on Aug. 5; John E. Owens, on Dec. 7; William Stuart (Edmund O'Flaherty), on Dec. 27; Marie Heilbron, on March 15; Frederick Hanlon, on April 28, and Henry C. Jarrett, on Aug. 2. In 1887: Marius Audran, on Jan. 9; Moses W. Fiske, on March 20; Edward Lamb, on July 5; Alice Oates, on Jan. 10; Eliza Weathersby, on March 24; John T. Raymond, on April 10; Lewis B. Lent, on May 26; Marie Almée (Tricon), on Oct. 2; Alfred N. Hennequin, on Aug. 7; Mrs. James R. Vincent, on Sept. 4; Signor Frederick Lablache, on Feb. 1; Carl Herrmann, on June 18; Madame Regnault, in August; Lytton Edward Sothorn, on March 1; William E. Sheridan, on May 17; Sir Charles Lawrence Young, on Sept. 11; Maurice Strakosch, on Oct. 9; Jenny Lind, on Nov. 2, and John Howson, on Dec. 16. In 1888: Edward Aronson, on Aug. 20; William P. Davidge, on Aug. 6; Fred Marsden (William A. Silver), on May 19; Benjamin Maginley, on June 3; Lillian Olcott, on April 8; Henry Vandenhoff, on Oct. 7; Lester Wallack, on Sept. 6, and Eugene Labiche, on Jan. 23.

The first theatrical roster was published in THE MIRROR of Aug. 19, 1882. It consisted of a carefully compiled list of stars and combinations on the road during the season of 1882-1883, and was as complete as it could be made at that time. This compilation was not made an annual feature until THE MIRROR published the theatrical roster of 1888-1889.

THE MIRROR ANNUAL for 1888 embodied the Chronological Dramatic



Record of 1887, the Necrology of 1887, a list of the stars, combinations and stock companies of the season of 1887-88, and the first authentic directory ever published of the theatrical profession of America. This directory gave the permanent addresses of all classes of the theatrical profession, and the classification of names was under the various lines of business. The future historian of the American stage will find this Annual of inestimable value as a concise summary of theatrical conditions during the last quarter of the nineteenth century. He will find that there were over 250 companies on the road during the season of 1887-88, under the direction of 212 managers and 138 business-managers. These companies gave employment to nearly 4,000 actors and actresses, and thousands of persons connected with the stage in various other capacities gained a livelihood through these traveling organizations.

Among the theatres opened during the five years, 1884-1889, were the following: In 1884: Eden Musee, New York city, on March 29; Eureka Theatre, Columbus, O., and New Star Theatre, Fargo, Dak., on April 7; New Bijou Theatre, Seattle, Wash., on April 14; New Opera House, Los Angeles, Cal., on May 27; New Casino Theatre, St. Louis, Mo., on Aug. 9; Whallen's New Grand Theatre, Louisville, Ky., on Sept. 1; Germania Theatre, Brooklyn, N. Y., on Sept. 8; Academy of Music, Haverhill, Mass., on Sept. 17; New People's Theatre, Chicago, Ill., on Sept. 27; New City Theatre, Brockton, Mass., on Oct. 24; New Odeon Theatre, Cincinnati, O., on Oct. 27; Masonic Temple, Fort Wayne, Ind.; Albaugh's Opera House, Washington, D. C., and People's Theatre, Springfield, Ill., on Nov. 10; New Casino, Portland, Ore., on Nov. 17; New Casino Theatre, Rochester, N. Y., on Nov. 24; New Academy of Music, East Saginaw, Mich., on Dec. 16; New Standard Theatre, New York city, on Dec. 23. In 1885: New Lyceum Theatre, New York city, on April 6; Theatre Comique, Butte, Mont., on May 9; Grand Opera House, Butte, Mont., on July 27; New Grand Opera House, St. Louis, Mo., on Sept. 14; Olympic Theatre, Nashville, Tenn., on Sept. 28; New National Theatre, Washington, D. C., on Oct. 5; New Criterion Theatre, Brooklyn, N. Y., on Oct. 26; Hollis Street Theatre, Boston, Mass., on Nov. 9; Avenue Theatre, New Orleans, La., on Dec. 8. In 1886: New Opera House, Washington, D. C., on Jan. 7; New Mozart Academy of Music, Richmond, Va., on Jan. 12; Metropolitan Opera House, Columbus, O., on Aug. 26; Grand Opera House, Detroit, Mich., on Sept. 13; New Opera House, Charleston, W. Va., on Oct. 11; Miner's Theatre, Newark, N. J., on Oct. 11. In 1887: Ninth Street Theatre, Kansas City, Mo., on March 14; New Columbia Theatre, Cleveland, O., on Sept. 12; New Grand Opera House, Buffalo, N. Y., on Sept. 19; the Hennepin Avenue Theatre, Minneapolis, Minn., on Sept. 19; Albaugh's Lyceum Theatre, Baltimore, Md., on Sept. 26; Ford's Casino, Richmond, Va., on Sept. 26; New Vendome Theatre, Nashville, Tenn., on Oct. 3; New Casino Theatre, Detroit, Mich., on Oct. 24; New Warden Grand, Kansas City, Mo., on Oct. 25; Whitney Grand Opera House, Detroit, Mich., on Oct. 31; People's Theatre, Minneapolis, Minn., on Oct. 31; People's Theatre, Columbus, O., on Dec. 12; New Haymarket Theatre, Chicago, Ill., on Dec. 24. In 1888: New



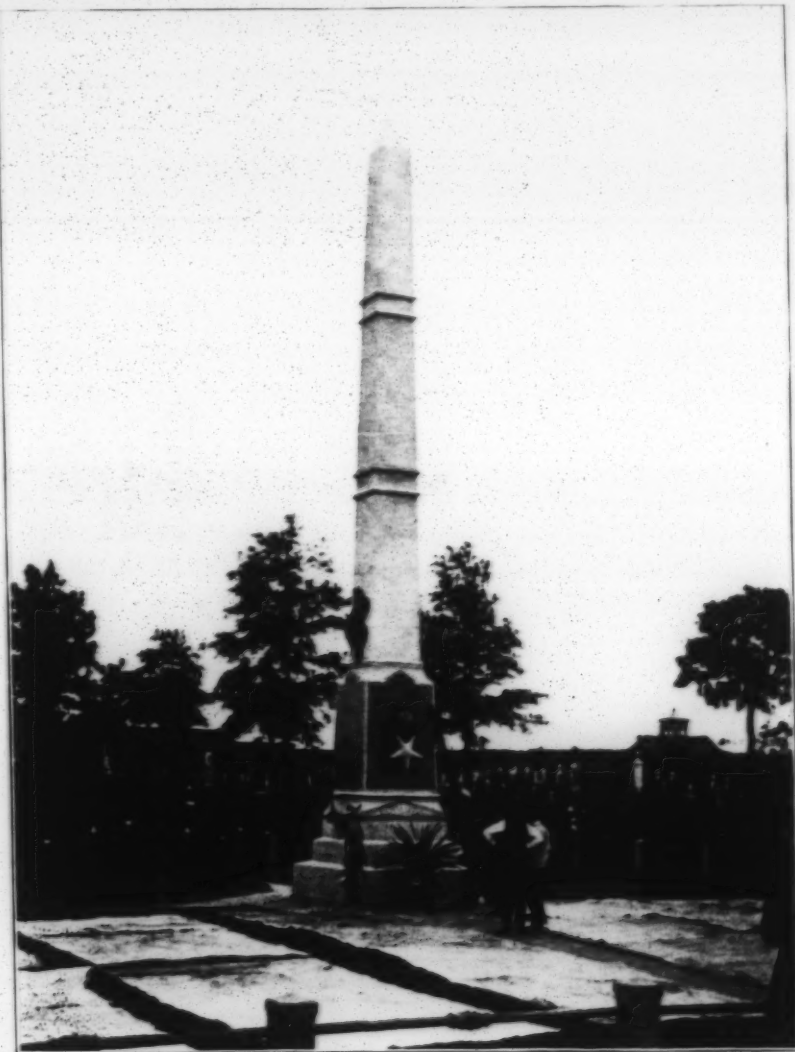
MARY H. FISKE.  
"The Giddy Gusher."

Grand Opera House, Boston, Mass., on Jan. 9; Amphion Academy, Brooklyn, N. Y., on Jan. 27; Music Hall, Buffalo, N. Y., on Feb. 7; Berkeley Lyceum Theatre, New York city, on Feb. 27; New Broadway Theatre, New York city, on March 3; Grand Opera House, Philadelphia, Pa., on April 9; New London Theatre, St. Louis, Mo., on June 2; Standard Theatre, Philadelphia, Pa., on Sept. 8; Kernan's Theatre, Washington, D. C., on Oct. 1; Grand Opera House, New Orleans, La., on Oct. 7; Lyceum Theatre, Rochester, N. Y., on Oct. 8; Grand Opera House, Charleston, S. C., on Oct. 17; Kensington Theatre, Philadelphia, Pa., on Oct. 29; Grand Opera House, Charleston, S. C., on Oct. 17; Amberg's, New York city, on Dec. 1.

### CHAPTER III.

#### FIVE YEARS OF NOTABLE PROGRESS.

THE period embraced in the five years from 1889 to 1893 was a specially notable one in the history of THE MIRROR. By a series of brilliant achievements for the best interests of the profession, THE MIRROR placed rivalry beyond possibility and established a practically impregnable position as the only reputable, readable and reliable American dramatic journal. The form of the paper, during this period, underwent many improvements, and a change of title, from THE NEW YORK MIRROR to THE NEW YORK DRAMATIC MIRROR, was effected, the new name being more indicative of the paper's sphere. At the same time the expansion of THE MIRROR's columns of news and record, and the encroachments thereupon of constantly increasing advertising matter, compelled the enlargement of the paper from twelve to sixteen and then to twenty pages. The addition of many attractive departments and superior literary features raised THE MIRROR to the highest plane of excellence. A perusal of the files of THE MIRROR for the years that it is the province of this chapter to



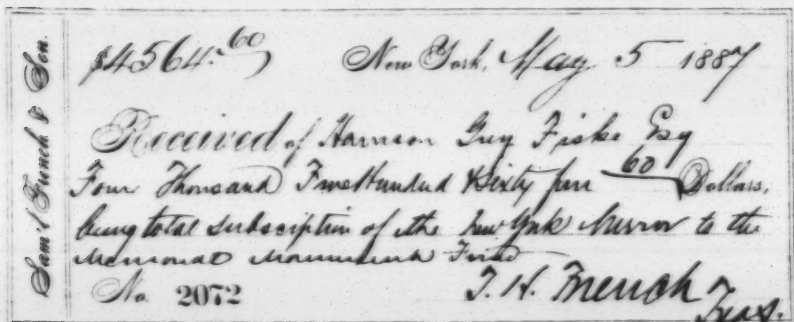
THE FUND MONUMENT IN EVERGREENS.

cover is interesting both as a record of the doings in the world of the drama, and as an illustration of what may be accomplished by a powerful journal, honest and upright in principle and conducted on vigorous and impartial lines.

In preparing a résumé of THE MIRROR's career during the third half-decade of its existence, the work that deserves first place is THE MIRROR's championing to success of the Actors' Fund Fair, held in May, 1892.

In October, 1891, when the idea of the Fair was born, THE MIRROR gave it its heartiest support, pointed out the worthiness of the cause, and urged every member of the profession to aid it in every possible way. Interviews were obtained with representative actors and managers, who almost unanimously favored the project. Early in 1892, as the time for the Fair drew near, more active steps were taken. Committees were organized and plans approached perfection. The management of the Fair had been entrusted to A. B. De Frece, whose experience in such exhibitions eminently qualified him for the position. The women of the profession met in January, 1892, and formed an Executive Committee that was soon hard at work for the cause. Week after week THE MIRROR reported the progress of the work, and gave it the fullest possible publicity.

It is regrettable to chronicle, however, that there was a certain small element in the profession that through selfishness, malice and other personal motives opposed the Fair, giving reasons that were too flimsy to hide the motives that underlay them. THE MIRROR fought this opposition tooth and nail. Each objection was sifted to the bottom and fully answered. By March, 1892, the subscriptions to the Fair had reached \$21,000. The following month the "opposition" element arranged for a public meeting, which was so ridiculous a fiasco as to make all further



Grand Opera House, Boston, Mass., on Jan. 9; Amphion Academy, Brooklyn, N. Y., on Jan. 27; Music Hall, Buffalo, N. Y., on Feb. 7; Berkeley Lyceum Theatre, New York city, on Feb. 27; New Broadway Theatre, New York city, on March 3; Grand Opera House, Philadelphia, Pa., on April 9; New London Theatre, St. Louis, Mo., on June 2; Standard Theatre, Philadelphia, Pa., on Sept. 8; Kernan's Theatre, Washington, D. C., on Oct. 1; Grand Opera House, New Orleans, La., on Oct. 7; Lyceum Theatre, Rochester, N. Y., on Oct. 8; Grand Opera House, Charleston, S. C., on Oct. 17; Kensington Theatre, Philadelphia, Pa., on Oct. 29; Grand Opera House, Charleston, S. C., on Oct. 17; Amberg's, New York city, on Dec. 1.





H. A. DU SOUCHE.



JAMES CAREW.

efforts of the opponents of the cause absurd. The subscriptions to the Fair grew rapidly, and there were quantities of donations of goods to be sold. Plans for the booths were made by Stanford White, architect of the Garden, and on April 16 *THE MIRROR* published a sketch of the completed plans, drawn by Mr. White himself. Two weeks before the Fair opened the subscriptions and advertising contracts had reached \$54,000. The whole country had heard of the Fair, and the popular interest was tremendous. Not only the committees in charge of affairs, but the profession at large were working like beavers. *THE MIRROR*'s large force of correspondents took an active interest in the matter, and collected subscriptions in their several towns, by which a goodly sum was realized. *THE MIRROR* was the only publication in which the progress of the Fair was chronicled.

The Fair is still fresh in the minds of New Yorkers. It was held during the week of May 2, 1893, and was an unprecedented success. The Garden, which had never presented a more beautiful spectacle, was thronged daily with crowds, composed not only of New Yorkers but also of visitors from all parts of the country, who had been attracted by the unique event. The sales were enormous, and on Saturday night the gross receipts reached the immense sum of \$186,560.61. The expenses were about \$20,000, making the net sum realized by the Actors' Fund about \$166,560. It was a glorious triumph for a most worthy charity. It completely destroyed the statement of those opposed to the Fair, that the women of the stage would be subjected to insult if they aided charity in this public way, and proved the justice of *THE MIRROR*'s contention that this closer relation with the public would increase the esteem in which the profession was held.

In many other ways *THE MIRROR* has been privileged to lend aid to the Actors' Fund. In 1889 it was found that there was on the part of the profession a certain indifference with regard to the Fund and a lack of appreciation of the great good the Association was accomplishing. *THE MIRROR* published a ringing appeal to the profession, showing that it was the duty of every actor or actress to aid the cause, and urging those that were not members to immediately affiliate with it. The result of this appeal was at once manifest. The membership of the Fund increased substantially. Many of those who joined became life members. *THE MIRROR* continued its appeal for many weeks, publishing in each issue the names of the new members. At the eighth anniversary meeting of the Fund, held at Palmer's Theatre on June 8, 1889, the report of the President showed receipts from life and annual memberships of \$3,964, \$1,200 greater than those of any previous year. At this time the financial resources of the Fund were also swelled by the decision of the city authorities to allow the Fund one-half of the theatrical license fees. Abram S. Hewitt, at that time the city's executive, had earnestly advocated this action, and it was through his efforts that the Board of Estimate and Apportionment acted.

The present Copyright law being as yet unborn, play piracy, during

this period, was rampant in all parts of the country, but particularly in the West. Cheap, fly-by-night companies, conducted by irresponsible managers, boldly stole copyrighted plays, and presented them without paying a penny of royalty. In some cases the name of the play and those of the characters would be changed, but in many instances no attempt was made to disguise the theft, and the pirates defied the authors to proceed against them. In 1889 *THE MIRROR* commenced a systematic onslaught upon these pests, fully exposing each week every discovered instance of play piracy. With the calcium of publicity thus turned upon their dishonest practices, many of the pirates ran speedily to cover, and either paid royalties on their stolen plays, or abandoned their productions. Managers of out-of-town playhouses were instructed, through *THE MIRROR*, of the characters of the pirate companies, and such of these as continued to float the black flag found themselves refused dates by reputable resident managers. The decline of play piracy, which began with the inauguration of *THE MIRROR*'s crusade against it, continued steadily, and by the end of 1893 the evil was greatly reduced.

With the change in form and in title of *THE MIRROR*, the general make-up of the paper was also subjected to a transformation. A new type was adopted, and while the number of pages was increased their dimensions were slightly reduced, so as to make the size more convenient for handling. The brilliant feuilletons of Nym Crinkle and the trenchant essays of Joseph Howard, Jr., were still retained, and new features were added. The famous debate, on Feb. 12, between William Winter and Dion Boucicault, upon "The Influence of the Newspaper Press on Art," was fully reported. In February a series of articles upon American scene painters was commenced. In the same month *THE MIRROR* published an interesting article on the Church of the Transfiguration, better known as "The Little Church 'Round the Corner." Several illustrations added to the article's value. Interesting also was the description of a collection of theatrical relics, the property of John B. Fries, of St. Louis. In *THE MIRROR* of March 30 Horace Townsend contributed the first of a series of "Stage Stories." It was entitled "The Queen of the Air." An illustrated article by Richard Marston on Sadlers' Wells Theatre, London, appeared in *THE MIRROR* of March 30. In commemoration of the centennial of the inauguration of President Washington, celebrated in May, 1889, *THE MIRROR* published an extensive article dealing with "The Theatre in Washington's Time," with illustrations of the old John Street Theatre and other playhouses and players of the past century. The Handglass, a column of bright gossip, written by Kate Masterson, now "The Matinee Girl" of *THE MIRROR*, made its appearance about this time, when there were also published articles on "The Actors' Fund Plot in Evergreens Cemetery," "The Stage in San Francisco," and "The Theatres of Mexico."

In its issue of Nov. 23, 1889, *THE MIRROR* began the publication of a series of essays by eminent contributors upon the drama and kindred









BLANCHE WALSH AS "CLEOPATRA."

topics. These essays were notable additions to the output of dramatic literature, and attracted general attention. Dion Boucicault contributed the first, which was entitled "The New Departure," and discussed the then dawning school of Ibsenism. Among the other contributors were George Edgar Montgomery, A. E. Lancaster, A. C. Wheeler (Nym Crinkle), William Archer, Brander Matthews, Elwyn A. Barron, Madame Modjeska, Henry Guy Carleton, Max O'Rell, Alfred Ayres, Albert Ellery Berg, Henry Arthur Jones, Bronson Howard, Clement Scott, A. J. Dittenhoefer, George R. Sims, E. A. Dithmar, Clinton Stuart, Charles Barnard, Laurence Hutton, and Charles Skinner.

Theatrical business during the season of 1889-90 was far from profitable. The business depression and the stringency of the money market caused a marked falling off in patronage at the playhouses, and many smaller companies, unable to stand the strain, collapsed. THE MIRROR, early in 1890, instructed its correspondents in the most important cities to forward reports giving a concise statement of the condition of theatrical and other business in their locality, the causes thereof, and the prospects for the future. In THE MIRROR of Feb. 1 these reports, 289 in number, were published. They formed a symposium such as no other trade journal had ever before gathered, and set forth the business condition of the entire country in a way that merited the attention of financial men. The following week THE MIRROR printed interviews with representative managers, giving their views upon the state of business and its causes.

At the present time there are few theatres in this country where "The Star Spangled Banner" is not played by the orchestra, either between the acts or after the performance. In 1890 there were few playhouses in

which the national anthem was played. It seemed to THE MIRROR eminently fitting that as theatrical performances are public gatherings the love of country would be instilled into the minds of the people if the national air were played at the close of such performances. Accordingly, in the issue of May 10 THE MIRROR appealed to all managers to have "The Star Spangled Banner" played at each performance. The appeal met with a hearty affirmative response. Managers everywhere signified their approval of the idea by putting it at once into execution. The issues of THE MIRROR immediately following the appeal contained the names of hundreds of managers who had adopted the practice. The custom is now general.

On May 31, 1890, THE MIRROR published the winners in its amusing picture contest. Some months previously there had been reproduced in the paper portraits, supposed to represent theatrical people, that had appeared in various newspapers. The portraits were printed without the names of those for whose counterfeit presentments they passed, and prizes were offered to those who should guess all or the greatest number correctly. The resemblance in every case was remote, and the contest provoked much amusement, and the guesses received were sarcastic commentaries on newspaper illustrations of that day. No one developed imagination enough to guess correctly the entire collection, so the first prize was not won. The second prize fell to Ralph Edmunds, and the third to E. D. Price. When the result was announced THE MIRROR again printed the pictures, with their correct designations, as well as the erroneous guesses that had been made on each.

Howard Paul contributed to THE MIRROR at this time an illustrated history of the theatre at Richmond, England, which had been Edmund Kean's playhouse. Following this there appeared two able articles, written respectively by J. A. Waldron and Charles R. Pope, in refutation of Ignatius Donnelly's theory of the Baconian authorship of Shakespeare's plays. These articles called forth a reply from Mr. Donnelly, which was ably answered by Mr. Waldron.

Beginning in 1891, THE MIRROR resumed the publication of illustrations in each issue. These were both in the form of portraits and sketches of current plays, of which latter Gustave Verbeck was the artist. A new and more attractive type was also adopted. THE MIRROR interviews, which have since embraced nearly every person of prominence connected with dramatic affairs, were begun. The subject of the first interview was Henry Guy Carleton. The articles at first bore the heading "Many Men of Many Minds," the caption "Mirror Interviews" being adopted later. Foreseeing the uptown trend of theatrical affairs, THE MIRROR moved its offices from Fifth Avenue and Twenty-first Street to its present quarters at Broadway and Fortieth Street. This location is now the heart of the Rialto. THE MIRROR also became the American representative of the *Revue d'Art Dramatique*, the representative dramatic

journal of France. L. de Veyran, editor of this publication, contributed to THE MIRROR letters on the Parisian stage. A Woman's Page was also introduced at this time.

The insufficient protection that the copyright laws afforded the dramatist was then a frequent subject of editorial comment in THE MIRROR. The part that THE MIRROR played in securing the passage of the present copyright law is told in the succeeding chapter of this article. It is not amiss to state here that the editorial columns of THE MIRROR were unceasingly devoted to the defense of the profession in repelling the scurrilous attacks to which it was subjected by the sensational newspaper press. In July of 1891 THE MIRROR gave space to a discussion of a proposed Theatrical Arbitration League, having for its purpose the settlement of disputes between managers and actors.

An article in THE MIRROR of May 16, 1891, written by Richard Stahl, called attention to the general inefficiency of theatre orchestras. A movement, fathered by THE MIRROR, was started for the purpose of obtaining better orchestras and better music. A meeting of musical directors was held in the office of THE MIRROR, in August, and a Musical Directors' Association was formed.

The arbitrary and overbearing actions of the Society for the Prevention of Cruelty to Children, in regard to the appearance of children on the stage, had long excited indignation. The President of the society, Elbridge T. Gerry, exercised an autocratic power that permitted him to forbid at will the performance of children in theatres, and made his sanction always necessary for their appearance. THE MIRROR on many occasions pointed out the error of Mr. Gerry's statement that the stage had an



evil influence on the young, and had exposed in many cases the injustice of his Czar-like rulings. In 1892, while THE MIRROR was working in behalf of the Actors' Fund Fair, it also started a crusade for an amendment to the law that gave legality to Mr. Gerry's actions. The plan advocated by THE MIRROR was the appointment of a permanent commission, empowered to permit or prohibit the public appearances of children. However, if it were not possible to secure so radical a change, THE MIRROR hoped to secure some amelioration of the existing oppression. This plea met with a gratifying reception. Prominent managers displayed active interest, and a document was drawn up pledging the support of the signers to any effort toward securing an amendment. Such an amendment was prepared, and introduced in the Assembly by M. J. Stein. It was considered too radical in its nature, and was subsequently amended by Assemblyman Sulzer. The amended bill provided for the appearances of children at public entertainments, with the permission of the Mayor of the city or the presiding officer of the town or village in which the appearance is to take place. In February a committee of managers visited Albany in the interest of the bill, and the legislative committee to which it had been referred held a hearing on the matter. Speeches were made by the managers and also by representatives of the Society for the Prevention of Cruelty to Children. The legislative committee reported the bill favorably, and in March it was passed by the Assembly. On April 5 a similar result was achieved in the Senate, and on April 16 Governor Flower affixed his signature to the bill, making it a law. It is true that the statute was by no means perfect, but it was a decided improvement over the previous condition of affairs. As in the case of the Actors' Fund Fair, there were some persons so regardless of their duty to the profession as to let personal animosities cause them to attempt to defeat the measure. Their efforts, however, were futile, as were also the exertions and arguments of the S. P. C. A. The more liberal statute has been of great benefit to the stage, and it stands as a result of THE MIRROR's work.

In its issue of June 4, 1892, THE MIRROR published in detail the plans for the following season of all the New York theatres. The same month witnessed the organization of the American Society of Scenic Painters. In October THE MIRROR bore off the honors in a controversy with Elbridge T. Gerry, President of the Society for the Prevention of Cruelty to Children. Mr. Gerry claimed that the death of Myra Goodwin was due to over-exertion on the stage when a child. THE MIRROR disproved this statement and invited Mr. Gerry to cite, as he claimed to be able to do, other instances where work on the stage had been the cause of death. Mr. Gerry's answer was published in THE MIRROR, and then a full and complete disproof was given to every case mentioned by him. Charges having been made that the critics of the New York daily papers were subsidized, THE MIRROR, in November, 1892, published an exhaustive article on the subject, containing interviews with managers and with the critics themselves.

An outgrowth of the Actors' Fund Fair was a meeting of actresses, held in November, 1892, for the purpose of discussing the formation of an auxiliary league of women to aid the work of the Fund. Committees



J. E. DODSON.

were appointed to formulate plans for organization. The decision finally reached was that instead of being an auxiliary the new organization should be independent. It was called the Professional Woman's League, and its inaugural meeting was held on Jan. 3, 1893. The history of the League is told elsewhere in this issue.

THE MIRROR of Dec. 31, 1892, was a special New Year's edition, enlarged in size, and containing many special articles, notably one by Clyde Fitch, on "Theatres and Actors in the '30's and '40's." With the new year several changes were instituted in the make-up of THE MIRROR. Twenty pages became the permanent size of the paper, while new departments were added. The most important of these was the extension of the telegraphic reports from the principal cities. As the date of publication had been changed from Wednesday to Tuesday, the telegraphic reports gave the latest theatrical news of the country, in many cases "beating" the daily press by several days. It may be remarked here that then, as now, THE MIRROR's enterprise as a news gatherer was shown constantly, theatrical news of real interest being published in THE MIRROR in advance of its appearance in the dailies. Duse was making her first appearances in America about this time. Much interest was displayed regarding the great Italian actress. THE MIRROR published an interesting account of Duse's home life. As Duse has an aversion for interviewers, this was the first reliable article that had appeared on the subject. In March THE MIRROR substituted for the wood-cut process by which the front page portraits had been made theretofore the modern system of reproduction by half-tone engraving. At this period THE MIRROR published a Children's Department, devoted exclusively to youthful professionals. The Show Printers' Association of America was organized in Chicago on July 11, 1893. In THE MIRROR of Aug. 5 there was chronicled the proposal of President Louis Aldrich, of the Actors' Fund, that all members of the Fund sign an agreement not to appear at any benefit unless a certain percentage of the receipts were given to the Fund. In September THE MIRROR printed an extensive review of the past season in the United States and in Europe. An effectual protest was entered against the exclusion of actors' children from the Convent of the Sacred Heart in this city.

During the period covered by this article the American stage lost many prominent members by death. The two most notable who responded to their final cue were Edwin Booth and Dion Boucicault. Mr. Booth died on June 9, 1893, in New York. Mr. Boucicault passed away on Sept. 18 in New York. On the occasion of Mr. Boucicault's death THE MIRROR published a long and exhaustive story of his life, together with an article, "My First Play," written by him shortly before his death. Mr. Booth's death was commemorated by a complete story of his life, a history of Booth's Theatre, a fac-simile letter from Mr. Booth to the editor, and many portraits of the dead actor.



MINNIE DUPREE.





JAMES W. BANKSON.

Among others prominent in the profession who died were the following in 1880: John A. Duff, on March 31; Carl Rosa, on April 30; John Gilbert, on June 17; George Fawcett Rowe, on Aug. 29; William Henderson, on Oct. 27; Washington Irving Bishop, on May 13; A. R. Cazuran, on Jan. 27; Selina Dolaro, on Jan. 23; David Lloyd, on Sept. 4; David S. Wambold, on Nov. 10; James Alberty, on Aug. 15; Emile Augier, on Oct. 26; Wilkie Collins, on Sept. 27; Alfred Duru, on Dec. 29; Ilma de Murska, on Jan. 18; Carlotta Patti, on June 28; Frank Marshall, on Dec. 28; J. M. MacElfatrick, on Aug. 28; Carl Fornes, on Dec. 12, and David Bidwell, on Dec. 18.

In 1890 there died George H. Baker, on Jan. 2; Adam Forepaugh, on Jan. 22; Gertie Granville, on March 13; Lillian Grubb, on Sept. 7; Gustave A. Mortimer, on Jan. 3; Patrice Boucicault, on Oct. 29; Jerome Ravel, on Aug. 7, and Jeanne Samary, on Sept. 18.

Among the deaths in 1891 were those of Emma Abbott and of Lillian Conway, on Jan. 5; P. T. Barnum, on April 7; Clifton W. Taylure, on April 12; Harry Edwards, on June 9; Charles Fisher, on June 11; J. K. Emmet, on June 15; Fanny Elizabeth Davenport, on July 20; Henry Avelling, on March 18; Lawrence Barrett, on March 20; W. J. Florence, on Nov. 19; Julius Grossman, on Jan. 12; Leo Delibes, on Jan. 16; Robert Reece, on July 8; Barry Sullivan, on May 3; Gilbert à Beckett, on Oct. 15; Marie Taglion, on Aug. 27; Frank I. Frayne, on March 16; William Hanlon, on July 13; Fred G. Maeder, on April 8; John Maddison Morton, on Dec. 21; Katherine Rogers, on Dec. 19, and Alfred Cellier, on Dec. 28.

In 1892 the deaths included Max Strakosch, on March 16; Sophie Eyre, on Nov. 5; Kate Castleton, on July 10; W. S. Daboll, on Aug. 22; Charles Gayler, on May 28; P. S. Gilmore, on Sept. 24; Myra Goodwin, on Oct. 15; George S. Knight, on Jan. 14; Pat Rooney, on March 24; George Kyle, on March 13; Mrs. J. H. Stoddart, on April 5; Sadie Scanlan, on Oct. 31; Ly-sander Thompson, on Nov. 13; Alfred Tennyson, on Oct. 6; Francesco Lamperti, in April, and Ernest Renz, in March.

In 1893: Charles R. Thorne, Sr., died on Dec. 13; Henry Pettitt, on Dec. 24; Flora Walsh, on Jan. 22; H. C. De Mille, on Feb. 10; Harry Kernell, on March 13; James E. Murdoch, on May 19; Richard M. Hooley, on Sept. 8; Charles Gounod, on Oct. 18; Annie Pixley, on Nov. 8; Mrs. Georgie Drew Barrymore, on July 2; Annie Deland (Finnegan), on Oct. 9; Gus Phillips (Oofy Gooff), on April 7; Marie Prescott, on Aug. 28; Luke Schoolcraft, on March 10; Mittens Willett, on Feb. 8; Fanny Kemble, on Jan. 16; Fred Leslie, on Dec. 7; Carlotta Leclercq, on Aug. 9; Guy de Maupassant, on July 7, and Theodore Wachtel, on Nov. 14.

Early in 1880 the witty, sparkling articles signed "The Giddy Gusher," which had been for years one of THE MIRROR's most attractive features,

came to an untimely end. Their author, Mary H. Fiske, died in this city on Feb. 3. Her decease was a source of poignant grief, not alone to her associates on THE MIRROR, but to her thousands of friends and admirers in and out of the profession, who had learned to love the keen, discerning, yet kindly personality that shone through "The Giddy Gusher's" writings. Mrs. Fiske's funeral was held in Scottish Rite Hall on Feb. 6. It was attended by a very large number of her friends, both in and out of the profession. Floral tributes were banked in great masses on the platform of the edifice. The pallbearers were A. M. Palmer, William Winter, Harrison Grey Fiske, Dr. T. S. Robertson, Frank W. Sanger, Lew Dockstader, Joseph Wheelock, and E. D. Babcock. Colonel Robert G. Ingersoll, a friend of Mrs. Fiske, delivered an eloquent address, and Harry Edwards paid an equally sincere tribute to "The Giddy Gusher." The remains were taken to Hartford, Conn., and interred in Cedar Hill Cemetery there. "The Giddy Gusher Papers," in response to a general desire, were subsequently published in book form by THE MIRROR and have had a wide sale.

The list of theatres in New York city was increased materially from 1880 to 1893. No less than eight new places of amusement were opened. These were Proctor's Twenty-third Street Theatre, on March 12, 1889, with "The County Fair;" the Harlem Opera House, on Sept. 30, 1889; the Garden Theatre, with "Dr. Bill," on Sept. 27, 1890; the Columbus Theatre, with Margaret Mather, in "Romeo and Juliet," on Oct. 6, 1890; the Imperial Music Hall, on Oct. 24, 1892; the Manhattan Opera House, with Mrs. Bernard Beere, in "Lena Despard," on Nov. 14, 1892; the Empire Theatre, on Jan. 25, 1893, with "The Girl I Left Behind Me;" the American Theatre, on May 22, 1893, with "The Prodigal Daughter," and Abbey's Theatre, on Nov. 8, with Sir Henry Irving, in "Becket." The Fifth Avenue Theatre was destroyed by fire on Jan. 2, 1891. It was rebuilt and reopened on May 28, 1892. The Metropolitan Opera House was partially burned on Aug. 27, 1892, and after reconstruction was again opened on Nov. 27, 1893. Dockstader's Theatre was leased by Professor Herrmann, who gave the house his name. It was opened as Herrmann's Theatre on Oct. 11, 1890. Proctor's Theatre changed from a legitimate to a vaudeville house on Jan. 9, 1893. The Union Square Theatre underwent a similar change of policy on Sept. 18, 1893, when it passed under the management of B. F. Keith. On Sept. 30 the Amberg Theatre was rechristened the Irving Place. The Manhattan Opera House, opened in 1892, was remodeled into a music hall and opened Aug. 28, 1893, as Koster and Bial's. Koster and Bial's Twenty-third Street Music Hall was closed on Aug. 26.

The chronicling of all the productions of new and revived plays and operas that have been reviewed in THE MIRROR is rendered impossible by the limits of space. As THE MIRROR is a history of the American stage it is fitting that this article, which is a history of THE MIRROR, should contain mention of the most important productions, evidencing thereby the progress of the stage and the style of theatrical offerings prevalent from season to season. Prominent among the productions that in 1889 received criticism by THE MIRROR were the revivals of "As You Like It" and other Shakespearean plays, by Louis James and Marie Wainwright, at the Star Theatre; the appearance of Mrs. Potter and Kyrle Bellow in "Antony and Cleopatra," at Palmer's; the return of the London Gaiety company, including Nellie Farren and Fred Leslie, to the Standard Theatre, and Nat Goodwin's production of "A Gold Mine," at the Fifth Avenue, on March 4; "Peg Woffington," with Margaret Mather in the title role, at Niblo's, on Jan. 1; "The Runaway Wife," at the same house, on Jan. 21; "Macbeth," with Mrs. Langtry and Charles Coghlan, at the Fifth Avenue, on Jan. 21; "A Midnight Bell," at the Bijou, March 5; "Featherbrain," by Minnie Maddern (Mrs. Fiske), at the Madison Square, May 5; "The Oolah," with Francis Wilson, at the Broadway, May 13; "Shenandoah," at the Star, Sept. 9. On Oct. 7 Mr. and Mrs. Kendal made their American debut, appearing at the Fifth Avenue Theatre in "A Scrap of Paper," in which J. E. Dodson also appeared for the first time in this country. During the week of Oct. 14 there were gathered on the New York stage probably the greatest number of celebrated actors in its annals. Edwin Booth and Madame Modjeska were at the Broadway; Tommaso Salvini was at Palmer's; Joseph Jefferson, W. J. Florence, and Mrs. John Drew were at the Star in "The Rivals;" William Terriss was presenting "Roger La Honte" at Niblo's, and the Kendals were still at the Fifth Avenue. "Aunt Jack" was produced at the Madison Square on Oct. 30; Wilson Barrett appeared on Nov. 4 in "Ben My Chree," at the Fifth Avenue, while Charles Wyndham was at Palmer's in "David Garrick." On Dec. 16 Richard Mansfield produced "Richard III." at Palmer's,



MINNIE SELIGMAN.





MIRROR CORRESPONDENTS





OFFICES OF THE MIRROR AT BROADWAY AND FORTIETH STREET.

and on the same evening Marie Walnwright appeared in "Twelfth Night" at the Fifth Avenue. "A Doll's House," the first of Ibsen's plays to be seen in New York, was given at Palmer's on Dec. 22, with Beatrice Cameron as Nora.

The productions of 1890 commenced with "The Senator," at the Star, on Jan. 13; "The Gondollers," at the Park, on Jan. 7; and Julia Marlowe in "Ingomar," at the Fifth Avenue, on Jan. 13; "Master and Man," at Palmer's, Feb. 5. On March 10 the "Aunt Jack" company, playing at the Madison Square Theatre, made its famous flying trip to Washington and return. The company left New York on a special train, made the trip to Washington in the record-breaking time of four hours and seventeen minutes, gave a matinee in the Capital City, and speeded back to New York again, arriving in time for the evening's performance. Rhea was seen in "Josephine" at the Broadway on March 17. Joseph Jefferson revived "The Heir-at-Law" on March 24. "Money Mad" was produced at the Standard on April 7, and "Beau Brummel" at the Madison Square on May 19. These productions practically closed the season of 1889-'90. Most notable of the productions of the ensuing season were "The Merry Monarch," at the Broadway, Aug. 18, 1890; "The Maister of Woodbarrow," at the Lyceum, Aug. 26; "All the Comforts of Home," at Proctor's, Sept. 8; "Blue Jeans," at the Fourteenth Street, Oct. 6; "Men and Women," at Proctor's, Oct. 21; "The Middleman," in which E. S. Willard made his American debut, at Palmer's, Nov. 10; Margaret Mather in "Joan of Arc," at the Fifth Avenue, Dec. 8. Mr. Willard followed "The Middleman" with "Judah," also new here. Fanny Davenport produced "Cleopatra" at the Fifth Avenue on Dec. 29, just prior to its destruction by fire, which also consumed the scenery and effects of Miss Davenport's costly production. Sarah Bernhardt opened an engagement at the Garden on Feb. 1, 1891, presenting "La Tosca" for the first time in America. The second Ibsen play offered to New Yorkers was "Ghosts," presented by a German company at the Amberg Theatre. "Alabama" had its premiere at Palmer's, April 1, and De Wolf Hopper appeared in "Wang" at the Broadway on May 4. On June 27 an outdoor performance of "As You Like It" took place on the grounds of the Stevens estate, Castle Point, Hoboken. The cast included Rose Coghlan, Viola Allen, C. W. Coudock, Frank Mayo, and Maurice Barrymore. Unfavorable weather interfered greatly with the performance.

Premieres of note during the season of 1891-'92 were E. H. Sothern in

"The Dancing Girl," at the Lyceum, Aug. 31; "Niobe," at the Bijou, Aug. 25; "The Soudan," at the Academy, Sept. 3; "Amy Robsart," at Palmer's, Sept. 7; "Eight Bells," at the Union Square, Sept. 17; Richard Mansfield in "Nero," at the Garden, Sept. 21; "The Cadl," at the Union Square, on the same date; "Robin Hood," at the Standard, and "Mavourneen," at the Fourteenth Street, both on Sept. 28; "Thermidor," at Proctor's, on Oct. 5. The Kendals opened their second American tour Oct. 12 at the Star in "Still Waters Run Deep." "La Cigale" was first sung at the Garden Oct. 23, and "Miss Helyett," at the Star, Nov. 3. "Captain Lettarblair" was presented at the Lyceum, Oct. 22; "The Lost Paradise," at Proctor's, Nov. 16; "Lady Bountiful," at the Lyceum, Nov. 16; "The Lion Tamer," at the Broadway, Dec. 30. Sarah Bernhardt presented "Pauline Blanchard" at the Standard, Nov. 27. Mrs. Scott Siddons returned to the stage Dec. 27 in "What a Woman," at Palmer's. "Cavalleria Rusticana" had two productions in New York on Oct. 1, one at the Lenox Lyceum in the afternoon and again at the Casino at night. There was much rivalry between the two organizations.

On Jan. 18, 1892, "Squire Kate" was produced at the Lyceum. "The Broken Seal" opened at Palmer's, Feb. 3, at which theatre Irma Dilligenti, the Italian actress, made her New York debut on Feb. 25. "The English Rose" was presented at Proctor's, March 9. Colonel Carter of Cartersville," at Palmer's, March 22; "The American Minister," at the Star, April 4; "Across the Potomac," at Proctor's, April 18; "The Grey Mare," at the Lyceum, April 25. "The Black Crook" was revived at the Academy of Music, Aug. 29; "The Scarlet Letter" was presented at Daly's, Sept. 12; "Puritanism," at the Fifth Avenue, Sept. 19. Vaudeville reigned at the Casino for a short period, beginning Sept. 26. "The

Masked Ball" was produced at Palmer's, Oct. 3. Modjeska appeared in "Henry VIII," at the Garden, Oct. 10. Nat Goodwin in "A Gilded Fool," at the Fifth Avenue, Nov. 7. "The Fencing Master" was produced at the Casino, and "Aristocracy" at Palmer's, Nov. 14. "The Isle of Champagne," at the Manhattan Opera House, and "Americans Abroad," at the Lyceum, both had their premieres on Dec. 5. Mrs. Potter and Kyrle Bellew created discussion with "Therese Raquin," which appeared at the Union Square, Dec. 12. E. S. Willard produced "The Professor's Love Story" at the Star, Dec. 19.

In 1892 there was organized in New York, by Henry B. McDowell and others, the Theatre of Arts and Letters, modeled upon the Theatre Libre of Paris and the Independent Theatre of London. The institution was incorporated as a club. The membership list contained the names of many persons prominent in a literary and a social way. The first performance was given at Proctor's Theatre on Nov. 15, 1892, and others occurred at intervals during the season. In all, nine plays were produced. Several of them were severely criticised for lack of dramatic value. In the Spring of 1893 a company, under the management of the theatre, played in Boston, Washington, and other large cities. The experiment was expensive, and at the close of the season Mr. McDowell withdrew from the management and the enterprise collapsed.

Minna Gale returned to the stage, at the Star, in January, 1893, appearing in "The Hunchback" and "As You Like It." Lillian Russell was heard in "The Mountebanks" at the Garden, Jan. 11. Eleanor Duse made her first appearance in this country Jan. 23, at the Fifth Avenue, in "Camille." It is worthy of note here that THE MIRROR was the first paper to recognize the wonderful genius of Duse and to understand and commend her unreservedly from the first.

Walker Whiteside made his New York debut at the Union Square Theatre in April. He was seen in Shakespearean repertoire. "Liberty Hall" was produced at the Empire, Aug. 21; "The Lion's Mouth," at the Star, Sept. 11; "Sheridan," at the Lyceum, Sept. 5; "Charley's Aunt," at the Standard, Oct. 2; "The Second Mrs. Tanqueray," at the Star, Oct. 9. "Die Hiemath" ("Magda") had its initial performance here on Oct. 3, at the Irving Place, with Charlotte Durand in the leading role. "The Algerian," at the Garden, on Oct. 26, and "Shore Acres," at the Fifth Avenue, on Oct. 30; "Lady Windemere's Fan," at Palmer's, Feb. 6, and "The Princess Nicotine," at the Casino, Nov. 20.



CHAPTER IV.

A TERM OF GROWTH AND PROGRESS.

**A** REVIEW of the more important events in the theatrical world as those events have been reflected in THE MIRROR during the past twenty years is no doubt found the more interesting in the earlier parts of this Story of The Mirror, because the later record must necessarily touch matters more clearly in memory. There is a fascination about the older reminiscences of the theatre that newer happenings naturally do not possess. Around old theatres that have disappeared or are in decay, and old players who have passed away, there is a romantic atmosphere that the actor and the theatre of to-day necessarily lack, as they are part and parcel of existent life and are related to matter-of-fact events known of all. Thus no detail of persons and happenings of the theatre during the past five years can possess more than a casual interest, and in this chapter of The Story of THE MIRROR it will be necessary only to scan the professional record for the more important incidents and events.

As the history of the period here treated relates to THE MIRROR, however, it clearly contains matters of unusual importance and significance. During the past five years this journal has grown and developed amazingly. A comparison of THE MIRROR at the beginning of this period with THE MIRROR of to-day will disclose a growth rare in any phase of journalism. And the circulation and influence of THE MIRROR have increased correspondingly with its size and the development of the departments which in their almost perfect state make it so unique and valuable. In short, the success, the popularity and the power of THE MIRROR are all illustrated in the paper itself.

Noted as THE MIRROR has been as the leader in many movements for the benefit of the dramatic profession, the originator of many plans that have developed to the good of that profession, and the champion of every measure proposed for the behoof and to maintain the dignity of the theatre, perhaps the force, the consistency and the influence of this journal have never been more evident than during the past five years.

On Jan. 13, 1894, THE MIRROR started a fund for the relief of distressed actors. This was in mid-season, when the profession in ordinary circumstances should have been prospering. But for two years or more preceding this time theatrical business had been stagnated, owing to financial depression long continued, industrial weakness, and, at the moment, general business uncertainty because of the failure of Congress to fix the tariff system. Theatres were poorly patronized, companies that had ventured had stranded, and the Rialto was crowded with idle and literally starving actors who had assembled in New York in the false hope that they might better themselves. The conditions were deplorable, and there seemed to be no solution of the situation. The scores of unfortunate members of the profession were without the jurisdiction of the Actors' Fund of America, because the charities of that organization were distinctly limited by the terms of its charter to the care of the indigent sick and the burial of the friendless dead. And if the Fund had been permitted to assist these temporarily distressed members of the profession by its laws, it had no money to meet the exigency because its steady and permanent obligations taxed its income.

In this emergency THE MIRROR set on foot a movement to relieve the suffering. The sum of \$685 was raised by its means the first week. The second week this fund was increased to \$2,239.25. The third week it had swelled to \$3,933.21. The fourth week the subscriptions footed up

\$5,229.71, of which \$500 was contributed by the Henry Irving company, then playing in this country. On March 13 the relief fund had reached \$7,436.76. It was closed on March 20, 1894, at the sum of \$9,610.55.

Upon the starting of this relief movement by THE MIRROR a committee to distribute the fund was appointed by the Actors' Fund, and to this committee the money was turned over as fast as THE MIRROR received it. At the first meeting of the committee many of the more pressing cases were relieved. The committee finally reported that \$8,200 of this fund had been expended in about two months for the relief of about 500 actors, many of



A PART OF THE NEW RIALTO—BROADWAY AND THIRTY-FIFTH STREET.

whom were by its means saved from actual starvation. The relief was wisely and systematically distributed, and the fund was contributed to by almost every actor in employment at the time.

For many years up to the period here treated THE MIRROR had relentlessly pursued and exposed play pirates, and through its instrumentality a bill had been introduced into Congress by the Hon. W. E. English, of Indianapolis, as has already been related in this story, to amend the law of copyright for their suppression. The importance of this measure was not at the time realized by the dramatic profession; there was no association of dramatic authors to further it, and managers generally took no interest in it. As a consequence, the matter was not pushed at Washington, and piracy continued and increased, finally assuming alarming proportions. THE MIRROR never weakened in its attacks upon this reprehensible business, and continued its exposures until the attention of authors and managers was called forcibly to the robberies being perpetrated upon them. It was difficult even for THE MIRROR, excellent as were its newsgathering facilities five years or more ago, to detect any considerable percentage of pirates, owing to the peculiar habits of the freebooters in plays. But many of them were exposed, and the legislative initiative taken at the instance of this paper foreshadowed a final and effective result.

This result was brought nearer by a meeting of American dramatists on March 21, 1894, for the purpose of organization. At a subsequent meeting the dramatists discussed the feasibility of an anti-piracy law. The Hon. Amos J. Cummings, then in Congress, was interested in the subject and promised to aid it in every way in his power. Through his good offices the Hon. James W. Covert, also a member of the House of Representatives and Chairman of the Committee on Patents, before which a proposed amendment to the law of copyright would particularly come, took an interest in the matter and promised to assist the project.

The Dramatists' Club was duly formed, and at a meeting reported in THE MIRROR of May 7 appointed a committee to proceed to Washington in furtherance of proposed legislation. A bill to amend the law of copyright was drawn by ex Judge Dittenhoefer, who acted as counsel, and he with Bronson Howard, David Belasco, J. I. C. Clarke, Harrison Grey Fiske and Charles Barnard, of the club, visited Washington. The bill was introduced, and Senator David B. Hill took charge of it in the Senate. There was no action by the Congress of 1894-95, although the bill was progressed, owing to a crush of important matters in the closing hours of the session. The bill was pushed in the succeeding Congress, however, and on Feb. 18, 1896, a committee of the American Dramatists' Club, accompanied by ex-Judge Dittenhoefer, interested New York managers and others proceeded to

ACTORS' RELIEF COMMITTEE.

New York, March 17<sup>th</sup> 1894

Received from The New York Dramatic Mirror  
Three hundred and fifty pounds \$350.00 Dollars  
In full, on Account Actors' Relief Fund.  
\$9,610.55  
Anna Burdett Treasurer  
Actors' Relief Committee



Washington and urged the passage of the measure. It was passed, and on Jan. 6, 1897, became a law by the signature of President Cleveland.

To assist those managers throughout the country that were inclined to respect property rights in plays, yet whose ignorance of those rights frequently led to their engagement of piratical companies, the Dramatists' Club in 1895 issued the first of an annual list of plays with the names of their authors and owners. This "Dramatists' Club List" has since been regularly published and sent broadcast to managers of theatres throughout the country, thus informing them and aiding right action. During the past two years THE MIRROR has so perfected its system of correspondence that it is almost impossible for a piracy to be perpetrated anywhere in this

Gerry, who had in other ways oppressed the stage through his position as President of the Society for the Prevention of Cruelty to Children, having influenced the making of laws that related to that society in such a way as to secure to himself arbitrary and unreasonable powers, sought to set himself up as a censor of the stage as to this particular play, the production of which he hindered and endeavored to prevent by refusing to consent to the appearance in it of a child actress. The law and his influence with the Mayor was such that he did prevent the appearance of the young actress in question, but THE MIRROR so conclusively showed the impertinence of Mr. Gerry's assumption of wider authority in the premises that his attempt to prohibit the play was unsuccessful, and it was produced at the theatre named on May 1, with a substitute for the young actress to whose appearance Mr. Gerry objected.

In March, 1895, THE MIRROR perfected a plan for the distribution among those of its readers who wished them of photographs of several popular actors, practically without cost to applicants. This proved to be a happy project, as over seven thousand of such portraits were sent to persons who applied for them. As but a small percentage of professional people cared for these photographs, for reasons easily understood, it is plain to be seen that even three years ago THE MIRROR had a very large number of non-professional readers—a number that has steadily increased since.

In THE MIRROR of March 23, 1895, a crusade against the free ticket evil was inaugurated by this journal. This evil was due to laxities in the handling of "lithograph passes," thousands of which were monthly diverted from their purposes to make business for "scalpers" and speculators and to the injury of all well-conducted theatres. It was shown by THE MIRROR that hundreds of these tickets were taken to "scalpers" by those intrusted with their distribution for lithograph privileges, that the "paper" the display of which was to be a *quid pro quo* for such tickets was de-



RIALTO GLIMPSES—AT FORTIETH STREET.

country without disclosure in THE MIRROR's columns of record. The law as it now stands is effective for the prosecution and punishment of pirates. Several attempted piracies have been prevented under its operations and the persons illegally concerned punished, and it may be said that play piracy, which flourished so widely and was so profitable to those engaged in it a few years ago, has become virtually a lost industry. Thus have THE MIRROR's efforts in this direction, persisted in for a period of fifteen years, been crowned with success.

A complete list of the occasional features that have distinguished THE MIRROR from all other dramatic publications during the past five years—features that have supplemented its constantly increasing and developing regular departments—would declare the alert enterprise that has steadily actuated its direction. Space for detailed description of the diversified subjects handled is not available in this publication, but note of a few of them will index the whole.

In April, 1894, THE MIRROR offered prizes for the best among a series of criticisms to be written on "Sowing the Wind," a play then a novelty in New York that had inspired the most diverse and contradictory criticisms from professional stage writers in the metropolis. Laurence Hutton, Stephen Fiske, and Franklin Fyles consented to act as judges of the essays submitted. A large number of criticisms were received, and several weeks later it was announced that S. M. Gardenhire had won first prize, Robert Stodart second prize, and William A. Gibson third prize. That the readers of THE MIRROR might themselves judge the equity of the awards, the criticisms were published for their perusal.

In the Spring of 1894 the Rosenfeld Brothers, managers, announced for production at the Fifth Avenue Theatre the much-discussed play of *Hannele*, written by Hauptmann, the German dramatist. There was no impropriety in this drama, which dealt with a biblical subject, but Elbridge T.



AT THIRTY-EIGHTH STREET.

stroyed, and that by other means managers were defrauded. The evil had grown to such proportions that THE MIRROR's ventilation of it led to the discovery in "scalpers'" shops of forged passes, and forgeries in fact were traced to their perpetrators and arrests were made. In the discussion of the subject that followed many lights were thrown upon the whole system of "passes." The New York managers met and appointed an investigating committee, several managers employed detectives, who were assisted by a publication in THE MIRROR of a list of the business places of the "scalpers," and the exposé was so complete that many of this gentry at once went out of business. By this means the lithograph ticket system





EDITOR'S OFFICE.

was greatly reformed, although, like other reforms, and owing to the generally careless conduct of theatrical business, some of the evils then stopped are again in operation.

The "interview" had been a casual feature of *THE MIRROR*, but not until 1894 had it been followed up consistently and with method. During the past five years interesting reviews of the careers of hundreds of players—almost every living notable in the profession in this country, with many prominent actors from abroad, being included—have been published, with portraits. This feature, with others prominent in *THE MIRROR*, has of late been imitated in foreign dramatic publications, and it is safe to say that there is not a well-conducted daily newspaper of note in the country that does not add these sketches from this paper to its biographical collection. The appreciation of this feature by *THE MIRROR*'s daily contemporaries in this city is frequently shown. Last Summer *THE MIRROR* published an interesting series of illustrated articles describing the Summer homes of actors.

On June 29, 1895, *THE MIRROR* added a Vaudeville Department worthy of the name to its regular features. That department has grown with vaudeville itself, until it now has the proportions of a distinct publication devoted to the interests of that branch of the profession. On Oct. 5, 1895, *THE MIRROR* began illustrating scenes from the more successful plays, and continued this feature for several seasons, until the development of more practical departments and their imperative demands for space made its regular continuation impossible. On June 20, 1896, a technical and elaborate series of articles on "The Making of the Theatre," by George J. Manson, was commenced. This series was concluded in ten numbers, and attracted much attention.

Owing to the remarkable growth of the Stock Company system during the past two seasons, *THE MIRROR* in February last added a special department devoted to that branch of amusements. The renaissance of the stock company is one of the most significant signs of the dramatic time, and the best friends of the theatre look to the stock company as one of the factors in the solution of a problem that confronts the American theatrical profession.

On Feb. 22, 1896, *THE MIRROR* noted a scheme for the control of various first-class theatres throughout the country. As the details of the scheme came to light the matter was discussed by this journal from every view

point, and the opinions of managers and others directly and indirectly interested were published. *THE MIRROR* opposed the scheme as one tending to injuriously affect the American theatre, and for several months devoted a supplemental publication to the subject, to the great interest of the dramatic profession and, it is believed, to the ultimate benefit of stage art.

The original *MIRROR* was a sheet of eight pages. As has been told in preceding chapters of this story the paper grew to twelve pages, then to sixteen pages, from sixteen it was occasionally enlarged to eighteen, and at the beginning of the period here reviewed it was composed at times of twenty pages and occasionally was enlarged to twenty-four. The twenty-four-page form grew more frequent until it became regular. After a time twenty-four pages with the larger type that had always been used by *THE MIRROR* proved inadequate, and the main text of the paper was set in minion instead of brevier to make more room. Finally this did not sufficiently relieve the pressure, and on Sept. 21, 1895, *THE MIRROR* first printed twenty-eight pages. This has been the regular size of the paper during the busy theatrical season ever since. On March 26 last a thirty-two page number was issued—perhaps the largest dramatic newspaper ever printed.

A glance over *THE MIRROR* of the past five years recalls several events and happenings that may prove interesting as a part of this record. On the eve of 1894 Joseph Jefferson assumed the presidency of the Players, on which occasion the death of the founder of the club, Edwin Booth, was feelingly referred to. The New York theatres were offering notable entertainment as the new year came in. Henry Irving and Ellen Terry had just concluded a very successful engagement at Abbey's, where they were followed by Coquelin and Hading. Jan. 3 saw the production at the Empire of *Sowing the Wind*; E. S. Willard was at the Garden in *The Professor's Love Story*; *Shore Acres* was almost a novelty at Daly's; *A Woman of No Importance* was satisfying curiosity at the Fifth Avenue; *Robin Hood* was renewing its popularity at the Broadway; *Charley's Aunt* was prosperous at the Standard; Harrigan was acting in a revival of *Old Lavender* at his own theatre; In *Old Kentucky* was approaching its one-hundredth performance at the Academy, and the minor theatres had attractions of their usual class. An engagement of Modjeska at the Fifth Avenue that soon followed was made notable by the production for the first





BOOKKEEPING AND EXCHANGE DEPARTMENT.

time in New York of Magda, on Jan. 29. Mounet-Sully made his American debut at Abbey's on March 26 in *Hernani*. On May 8 a monument to Edwin Booth was dedicated at Mount Auburn, Mass. In September, 1894, Augustin Daly celebrated his twenty-fifth anniversary as a manager, and on Dec. 13 following, by the hand of Archbishop Corrigan, the Lætare Medal of the University of Notre Dame was presented to him in recognition of his services "in restoring the best traditions of truth and art to the

on the road with this play that public curiosity was soon sated, and Svengali and his beautiful victim are even now but memories. During the month of the production of *Trilby* the New York theatres presented a notable list of attractions, either "foreign" in piece or personnel. The Kendals were at Abbey's; "Little Christopher," an English burlesque, was the bill at Palmer's; "His Wife's Father," from the German, was running at the Fifth Avenue; Mansfield was presenting Shaw's "Arms and the Man"

theatre." Madame Rejane made her American debut at Abbey's Theatre on Feb. 27, 1895, in *Madame Sans-Gêne*. In March, 1895, Richard Mansfield secured Harrigan's Theatre and changed its name to the Garrick.

There was a very depressing outlook for the theatrical business during the Summer of 1894, owing to railway strikes and the continued uncertainty of tariff legislation. During this Summer, however, a combination of Southern theatres was formed, forerunning the larger combination that grew out of it.

The uptown movement of theatrical interests and the extension of "the Rialto" northward was illustrated in January, 1895, by the purchase of a large plot of ground, for a price said to be in the neighborhood of \$1,000,000, on Long Acre Square, by Oscar Hammerstein. On this site, with a rapidity almost suggesting the creative power that attached to the fabled lamp of Aladdin, a great amusement structure rose. In the following November this was dedicated as Olympia, the eccentric history of which is still fresh in the minds of Mirror readers. In the Spring of 1895 a theatrical sensation was caused by the production on April 15 of a play entitled *Trilby*, from Du Maurier's novel. The success of the play was so unusual that soon companies to play it were multiplied and a craze akin to that of years before over *Pinafore* was threatened. So many organizations were sent



EDITORIAL ROOM.





COUNTING ROOM.

at the Garrick; "Too Much Johnson," from the French, gave Gillette a vehicle at the Standard; "The Importance of Being Earnest," by Oscar Wilde, was at the Empire; "The Foundling," an English farce of unclean flavor drew the prurient to Hoyt's; the Lyceum company was appearing in Henry Arthur Jones' variation of Sardou's idea under the title of "The Case of Rebellious Susan," while "Fortune" and "The Amazons" were also current. To offset these, "Pudd'nhead Wilson," at the Herald Square, and "The Old Homestead," at the Academy, were the only notable American plays on the local boards.

In April, 1895, Edwin Forrest Lodge, Actors' Order of Friendship, added a habitation to its name by the purchase of a house at 170 West Forty-seventh street. This permanent home of this fine professional organization is pictured elsewhere in this number. On July 23 last THE MIRROR published a history of the Order. With THE MIRROR of May 25, 1895, was issued a handsome supplement in the form of an artistic reproduction of the D'Avenant bust of Shakespeare. This souvenir attracted much attention and was widely commented upon by the press.

As THE MIRROR was originally instrumental in forming the Actors' Fund of America, it has by every means in its power sought to build up and foster that great charity. This paper has always given its services to the propaganda of the Fund. Owing to the proverbial carelessness of many members of the profession—a characteristic that by no means reflects upon or detracts from their generosity, charity, kindness of heart and general liberality—the Fund has at all times needed just such an organ as THE MIRROR has proved to be. The files of THE MIRROR ever since the inception of the Fund bear eloquent testimony to its service in this cause. During the past four years many things of interest about the Fund have been published in THE MIRROR, which has also annually spread upon its pages detailed accounts of the Fund's yearly meetings. At the fourteenth annual meeting of the Fund, on June 4, 1895, it was stated that there were about 14,000 persons in the theatrical profession in this country. The membership of the Fund at that time was about 500. The Fund never has had a membership in numbers related to the scope of its work. It buries the friendless dead of the profession wherever fate overtakes them, having agents scattered throughout the country, and relieves the ill and helpless even in remote places. An instance of the far-reaching beneficence of the Fund was noted in October, 1895. The children of a Mrs. Ewer, one of whom became noted as a dancer and was forced from

the stage of this city by the edict of the Gerry Society, accompanied their mother to Brazil, where they were professionally engaged. Mrs. Ewer died and these children were left destitute in Rio Janeiro. Word of their plight was communicated to the Actors' Fund and the children were at once rescued from their misfortune. A statement of the work of the Fund in permanent relief will give some idea of its value as a charity. In November, 1895, the Fund was supporting six invalid professionals in the Home for Incurables at Fordham. At that time \$800 had been expended on one of these cases, \$350 on another, \$2,738 on an old manager hopelessly afflicted, \$2,700 on an actress formerly well known, \$1,350 on a variety actress, and \$460 on an old actor who was helpless. At this time also six persons were supported in the Old Men's Home, St. John'sland, Long Island; a permanent case of paralysis at St. Elizabeth's Hospital, Chicago, had cost the Fund \$2,640. In addition to these there were cases permanently cared for at St. Vincent's Hospital, in the Middletown and Bloomington asylums, in St. Joseph's Hospital at Yonkers, and in other refuges there were fourteen permanent cases that had cost the Fund from \$450 to \$2,000 each. All these were outside of the scores of temporary cases steadily administered. In November, 1895, Louis Aldrich, then Vice-President of the Fund, made a trip through the country and added over 400 members to the organization. At the fifteenth annual meeting of the Fund, on June 2, 1896, it was stated that relief had been extended to 616 persons during the year, an increase of ninety-two over the preceding year. There were then under the care of the Fund thirty-six permanent cases, one of twelve years', one of eleven years', one of nine years', one each of seven and six years', three of five years', two of four years', seven of three years' standing, and the others for various periods. There had been expended on these cases up to this time nearly \$40,000. During the year the Fund had buried eighty and expended for relief, medicines, etc., \$27,662.62. At a weekly meeting of the Fund on Jan. 7, 1897, \$1,000 was dispensed in charity to deserving cases. It was noted that no benefits had been given for the Fund thus far that season, and steps were at once taken to organize a benefit. A MIRROR interview with an officer of the Fund the following week disclosed the fact that at two executive weekly meetings of the trustees over \$2,000 had been disbursed for charity, and that over \$400 weekly was required to support the permanent charges of the Fund. The benefit now organizing was held on March 26 and netted nearly \$3,000. In the Spring of 1897 THE MIRROR assisted in organizing a





THE MIRROR EDITORIAL STAFF.



benefit by vaudeville managers and performers for the Fund. It was given on May 16 at Koster and Bial's, and netted about \$2,000. On Feb.



JOSHUA HENRY.

20, 1898, a second successful benefit by vaudeville performers and managers was given at Koster and Bial's for the Fund, and netted about \$3,000. At the annual meeting of the Fund on June 19, 1897, A. M. Palmer retired as President and was succeeded by Louis Aldrich. In his annual address President Palmer referred to several projects which had from time to time been discussed and determined upon, yet postponed "until a more convenient season." Among them were a plan for an Actors' House, an Orphanage, an Actors' Home, and a Hospital. From this address it appeared that since its organization on March 12, 1882, the Fund had extended relief to 6,789 persons, eighty per cent. of whom

were actors and actresses; that it had buried 974 persons associated with amusements; that it had bought and paid for one of the largest and most beautiful burial plots in the country, and the only one used exclusively for the burial of members of the profession;

that it had maintained a reading room, a bureau of registration, and for a part of the time a dramatic agency; that it had raised \$580,000 and dispensed \$369,469.65 in charity; that it had an invested fund of nearly \$200,000; that it had procured from the Legislature, in spite of active opposition, the repeal of laws that taxed theatres in New York for the benefit of a penal institution, and secured the passage of a law providing for the turning over of theatrical license moneys to city charities. The annual report for 1897 showed that relief had been extended to 980 persons, an increase of 341 over the previous year and the largest ever recorded. In fact, a comparison of cases at periods of five years during the existence of the Fund showed that the increase was almost regular, as may be seen: During the fifth year of the organization 217 persons were assisted, during the tenth year 501 cases, and during the fifteenth year nearly 1,000 cases—all of which showed that the Fund was fulfilling its destiny in bearing the brunt of professional charity. The membership continued small, and was only increased by special effort, as has been suggested. At the seventeenth annual meeting of the Fund, held last June, President Aldrich delivered his first address. It showed the Fund to be in an encouraging condition. The membership was reported to be 862, an increase of 273 over that of the preceding year, and included thirty-five new life members. At a meeting of the trustees of the Fund last Summer Daniel Frohman resigned as Secretary and Trustee, and Charles Frohman and Al. Hayman tendered their resignations as Trustees. Edwin Knowles was subsequently elected as Secretary; John Drew was elected as a Trustee in place of Mr. Knowles; and De Wolf Hopper, Francis Wilson, and B. F. Keith were chosen as Trustees to fill the vacancies. The Fund appears to be entering upon the most successful period of its history.

During the past five years several organizations related to the theatre have been formed. One of these is the Actors' Society, whose purpose is the mutual professional benefit of its members, with reference both to the business and the art sides of the stage. There was an attempt during 1898 to affiliate this Society with the National Association of Theatrical Stage Employees, thus giving it common cause with labor organizations, and therefore restricting its original purpose, but the application for



J. H. GERHARDT.

affiliation was denied by the Stage Employees at their national convention in Omaha last August. The Actors' Society has a comfortable home on

Fortieth Street, opposite THE MIRROR office, where its members are constantly to be seen. Its social privileges are a feature, and it has a practical side represented by an engagement agency which has placed many members. The Society has done considerable work that has tended to discourage irresponsible managers, and if it lives up to its original purpose may accomplish much for its members. On Nov. 19, 1896, this Society held a public meeting at the Broadway Theatre for the purpose of interesting non-professionals in its work and aims. Addresses were made by John Malone, then President of the Society, the Rev. Madison C. Peters, James A. Herne, and others, and letters expressing sympathy with the Society and the stage were received from Mayor Strong, Charles Dudley Warner, H. L. Nelson, editor of *Harper's Weekly*; Richard Watson Gilder, editor of the *Century*; Horace Howard Furness and others. A full account of this event, with a half-page picture of the stage, upon which were gathered prominent members of the Society, was published in THE MIRROR of the following week. The Actors' Protective Union, formed in 1894, is composed largely of vaudeville performers. It affiliates with the labor organizations. The scene painters formed a national organization entitled the Protective Alliance of Scene Painters of America, and installed its first board of officers in April, 1896.

Resuming note of interesting events, we see that a loving cup of heroic size was presented to Joseph Jefferson at the Garden Theatre on Nov. 8, 1895. The cup had three handles, each being in the form of Jefferson in one of his parts, Rip Van Winkle, Bob Acres, and Dr. Pangloss being portrayed. The panels, adorned with masks, wreaths and other emblems, showed scenes from the plays. A large audience attended the presentation. Daniel Frohman delivered the greeting; A. M. Palmer made an address; Agnes Booth read an ode written by William Winter; Frank Mayo made the address of presentation, and a bevy of stage children unveiled the gift. The degree of Master of Arts was conferred on Mr. Jefferson by Harvard University on June 26, 1895. In July, 1895, Madame Ponisi retired from the stage to reside with her stepdaughter in Washington. In October of the same year New York got its first glimpse of Sir Augustus Harris, the London manager, who died on June 22 following. In October, 1895 the Shakespeare Society of New York made THE MIRROR the medium for the movement to buy the Poe Cottage at Fordham. During this Autumn Neil Burgess took the Star Theatre and was said to have expended \$75,000 in remodeling it. He relinquished the house in January, 1896, after heavy losses on his ventures. June 17, 1895, Jacobs' Theatre, Third Avenue, was burned. It was rebuilt and rechristened the Third Avenue, and has since been under various managements, the latest being that of Pincus and Brennan as a stock house. In October, 1895, Hall Caine made his first visit to this country. On Nov. 1 he was entertained by a company of literary men at the Aldine Club, and before his return to Europe he addressed the Nineteenth Century Club on "Moral Responsibilities in the Novel and the Drama." Henry Irving was honored notably during the season of 1895-96, while playing in this country. He was knighted by Queen Victoria on May 24, 1895. On Nov. 16, 1895, he was the guest of honor at a dinner given by the Lotos Club, and the following week the New York Press Club dined him. On Nov. 20 he lectured at Columbia College on "Macbeth" before a large and distinguished audience. At about the same time the Woman's Professional League feted Ellen Terry. John Hare arrived on his first visit to America on Dec. 14, 1895, and made his debut at Abbey's Theatre on Dec. 23. Yvette Guilbert had already made her first American appear-



L. O. FISKE,  
Business Manager.

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GEORGIE HART.

GEORGE W. LOOMIS





MIRROR CORRESPONDENTS.

ance at Olympia on Dec. 16. Julia Neilson also made her debut in New York at Abbey's on Dec. 23.

On Dec. 30, 1895, the celebrated case involving the profits upon "Little Lord Fauntleroy" was decided by the Supreme Court in favor of T. Henry French. Frank Sanger had sued French for an accounting of the profits, claiming that a partnership existed between them for the production. A referee had decided that there was a partnership, and awarded judgment against French for \$68,185.13. This the Supreme Court reversed, ordering a new trial with costs to French. The case is still pending in the Court of Appeals. Another interesting case was that of James R. Smith *vs.* Stuart Robson. Smith was engaged by Robson to play a part in "The Cadi" under a contract one of the clauses of which read to the effect that the defendant might release the plaintiff if he became satisfied that the plaintiff was incompetent to play the part. This clause was an unusual one in such a contract, and in the determination of the case the court held that Robson could only discharge Smith on two weeks' notice if Smith was "in good faith" found to be incompetent by Robson, who did actually discharge the plaintiff after he had played the part two weeks, on a claim that he had shown himself to be incompetent. Smith sued to recover salary, and the case went to the Court of Appeals, which held that the question of competency was one susceptible of proof, that the defendant was not the supreme arbiter of it, and that it should have been submitted to a jury. This decision, which was rendered Jan. 21, 1896, did not, however, affect a manager's right under the "two weeks" clause, although it at the time was thought to do so and created consternation among managers. A third litigation of interest was that in the case of Pattison *vs.* Hammerstein. The plaintiff while attending a performance at the defendant's theatre lost an overcoat and sued to recover its value. The court decided that the suit was not well based, as the manager of a theatre, unlike an innkeeper, cannot be held responsible for articles left on his premises. On April 6, 1896, John B. Doris produced at the Gaiety Theatre a pantomimic piece called "Orange Blossoms," the chief feature of which was a "disrobing act." The police authorities suppressed this piece, and Doris appealed the matter by stages to the Court of Appeals, which court, in October, 1897, upheld the action of the authorities and dismissed the appeal. That the line of police permission has since been extended has been made evident since by the fact that a much more suggestive "disrobing act" has not been hindered.

THE MIRROR of Jan. 25, 1896, illustrated and described the homes of an actors' colony at Port Morris, a northern suburb of the city. Thirty years ago Milnes Levick, who died on April 18, 1897, had settled here, and a professional community grew up around him, although it has since practically

disappeared. When Mr. Levick settled at Port Morris it was almost a wilderness. Horse cars ran no farther north than Eighty-sixth street, and one was compelled to walk six miles from this terminus to Mr. Levick's place. At the Academy of Music on Jan. 30, 1896, during an interval in the performance of "The Sporting Duchess," the company associated with him in that play presented to J. H. Stoddart a loving cup commemorating the sixty-seventh anniversary of his stage life. On April 4, 1896, the Lotos Club honored Joseph Jefferson with a dinner, and the Shakespeare Society, on April 23, the anniversary of Shakespeare, gave a dinner at Delmonico's to Augustin Daly. On March 19 of the following year Delmonico's was the scene of another notable gathering. Dramatists, managers and distinguished guests banqueted in celebration of the passage of the anti-piracy law. Addresses were made by Bronson Howard, General T. L. James, Senator Platt, General William F. Draper, the Hon. James W. Covert, Judge Gildersleeve, H. C. Miner, Judge Dittenhoefer, Mayor Strong, Senator Cantor, A. M. Palmer, Edmund C. Steadman, Brander Matthews, J. I. C. Clarke, and others.

On April 18, 1896, Franklin Sargent, in a novel "complaint" phrased in legal verbiage as "Proceedings in Equity before the Court of Public Interests, a certain case wherein the intelligent Theatregoing Public is plaintiff and the Leading Actors of America are defendants," alleged among other things that by carelessness in self-training, etc., the defendants had failed to keep abreast of civilization, with the effect that the theatre had degenerated. With this peculiar document was filed an answer on the part of the defendants denying the allegations of the complaint and alleging that any deterioration of the native theatre was due to speculative management and the public itself. Following this came opinions of actors on the subject, the discussion being continued through several numbers of THE MIRROR, and including all phases of opinion pro and con in the premises. "Depositions for the plaintiff" were made by Frank Burbeck, E. V. Sheridan-Fry, Carl A. Haswin, Courtenay Thorpe, William Owen, Miron Leffingwell, Thomas W. Keene, Henry Talbot, Edward E. Rose, Wilton Lackaye, Mrs. Leslie Carter, Sheridan Block, Mary Shaw, Walter Clark Bellows, Roland Reed, W. A. Sands, Cuyler Hastings, Harry Davenport, Charles B. Welles, Joseph Slaytor, Mark Price, Marie D. Shotwell, Neil Burgess, Effie Ellsler, Frazer Coulter, Gilbert S. Bixby, Robert Weed, Adelaide Prince-Clarke, Edgar L. Davenport, and others; and "depositions of defendant" were made by William F. Owen, J. H. Stoddart, George Holland, Robert Taber, Julia Marlowe-Taber, Henry Miller, Otis Skinner, Oliver Byron, Sol Smith Russell, Charles Dickson, Henry Bergman, John A. Lane, Odell Williams, Annie Yeamans, John E. Kellard, Wright Huntington, Owen Fawcett, Nat Goodwin, William Gillette, Alexander Salvini, and others. Elaborate



arguments were made by mythical "counsel" on both sides, and the case was submitted to the court, which "reserved decision."

During the Spring of 1896 managers in New York and throughout the country complained of the competitive influence of the bicycle against theatres. Some idea of the "wheel craze" then prevailing may be gained from the fact that on the evening of June 6 of that year there was a parade of bicycles on the Boulevard in New York that included 12,000 wheelmen, the spectators of which were estimated to number 400,000. Several well-known actors took part in the parade. At that time, day and night, the Boulevard was literally a "show," thousands of persons congregating to watch wheelmen and wheelwomen, and many of the latter wore costumes that would put a ballet to shame. Theatres of all classes undoubtedly suffered seriously in consequence of this craze, and many of them this season closed earlier than usual. The general season of 1895-96 had been disastrous, but during the Summer of the latter year a phase of amusements almost novel developed, in the form of "Summer companies." Many of these were organized, their business as a rule was good, and this sort of enterprise has since been regular in the inter-season, several stock companies flourishing in various places during Summer months. During the past two years it has been noted that the regular theatrical season now closes earlier than it did formerly.

THE MIRROR has noted from time to time a growing liberality on the part of the Church toward the stage, and has published many facts bearing on the subject. One of the most notable of these was a gift to the Players, by bequest of the Rev. John E. Campbell, deceased, of Buffalo, of a valuable collection of theatrical portraits and autographs. During the lifetime of this clergyman he was a warm friend of actors and the theatre, and his collection of souvenirs was greatly assisted by his wide acquaintance of the profession.

One matter of very curious note relates to the "continuous performance" in vaudeville. The longest performance ever given took place at the Buckingham Theatre, Louisville, Ky., during the Grand Army encampment in September, 1895. This performance began on the morning of the ninth of the month and continued without intermission to the fifteenth, practically a week. One hundred performers took part.

Lumiere's Cinematographe was first exhibited in America at Keith's New York Theatre on June 29, 1895. The Eidoloscope was first seen at Hammerstein's Olympia on May 11 of the same year. The Viroscope was first operated at Koster and Bial's on April 23, 1895.

tion that demanded immediate artistic satisfaction without regard for merely personal reputation. In July, 1897, THE MIRROR noted that there were less than half as many roof gardens in New York as were flourishing a year before, when there seemed to be a special fancy on the part of the public for *ad fresco* entertainment. The handsome new club house of the Lambs on Thirty-sixth street was illustrated in THE MIRROR of July 10, 1897. The Rev. George H. Houghton, D.D., for many years rector of "The Little Church Around the Corner," which had long ministered to the profession, having died on Nov. 17, 1897, his loss to the people of the theatre soon became apparent. President Aldrich, of the Actors' Fund, some time after Dr. Houghton's death addressed letters on behalf of the Fund to various city clergymen, asking if they would on occasion officiate for actors. THE MIRROR in January, 1898, published letters from twenty-three New York clergymen of several denominations, all of whom expressed



THE TYPE MACHINES.

more than a mere willingness to minister to members of the profession. On Jan. 8, 1898, THE MIRROR chronicled the arrest and exposure of the notorious Alexander Byers, of Chicago, a play pirate who for years had procured copies of proprietary plays by the secret employment of stenographers in theatres and by other means, manifolded them and sold them to unprincipled managers, using his saloon in Chicago as headquarters. Byers was detected and arrested through the work of T. Henry French, who went to Chicago for the purpose as representative of authors and managers whose plays had been pirated by Byers.

On Jan. 15 last THE MIRROR disclosed the plagiarism embodied in "The Conquerors," a play by Paul Potter produced at the Empire Theatre. It was clearly shown that Potter had taken characters, incidents in sequence and ideas from De Maupassant's stories, "Mlle. Fifi" and "Deux Amis," and Sardou's drama, "La Haine" to make his play. Last September THE MIRROR published the correspondence between Sardou and Potter, in which the former, basing his charge on THE MIRROR's exposure, took the latter to task for the theft and vulgarizing of his dramatic property.

On March 7 last the editor of THE MIRROR was arrested at the instance of members of the so-called Theatrical Trust on a charge that he had libeled them. In the MIRROR dated March 26 and April 2 the full proceedings in this case before a justice of the City Magistrates' Court were published. The case was submitted to the Grand Jury, and on March 25 that body dismissed the complaint. A subsequent Grand Jury found an indictment. The case has not been tried. On March 31, 1898, the Actors' Fund adopted the Aldrich percentage plan, by which actors and managers who are members of the Fund are requested to refrain from countenance of or participation in benefit performances except with the understanding that twelve and one-half per cent. of the proceeds of such performances shall be devoted to the Fund. On May 23 last the Lambs, at the Metropolitan Opera House, began a tour as a minstrel company, purposing with the profits to pay off a mortgage on their club house. The tour was successful, and its proceeds were devoted to that purpose. On June 4 THE MIRROR called attention to an impending injustice to theatres in a bill in Congress intended to provide war revenues. The bill was subsequently amended, and its most objectionable provision was greatly modified. On June 24 a memorial window to Edwin Booth, a gift from the Players, was unveiled



PRINTING THE MIRROR.

On June 26, 1897, THE MIRROR noted that more than one hundred legitimate actors had within a short time appeared in vaudeville, a branch of amusements that had developed amazingly both from popular and artistic view points. Several of these actors had been remarkably successful in the new field, owing as greatly to the peculiar value and appropriateness of their vehicles as to their own abilities. It was remarked, however, that a majority of these recruits from the regular stage, among them many players of high standing, had failed to please vaudeville audiences, and this was attributed to the fact that they had depended too much upon their professional reputations and paid too little attention to the character of the sketches or little plays in which they appeared. The inference was that vaudeville had educated a public of its own up to a point of apprecia-





BERT COOTE.

in "The Little Church Around the Corner," the ceremony being attended by many persons of prominence. On June 17 it was announced that the ownership of the Casino, which had long been in dispute, had passed to H. B. Sire. Last October the theatrical world was amazed by the announcement that Oscar Hammerstein, who had already erected four theatres in New York, was about to build a fifth at the corner of Forty-second street and Seventh avenue. The work of razing the old building on the site began almost immediately, and as this is printed the new theatre is under way.

While it is not necessary to this story to detail productions during the past five years, it may prove interesting to note a few of those among the more prominent. "The Amazons," "Arms and the Man," "The Bauble Shop," "The Gaiety Girl," "Madame Sans-Gene," "The Manxman," "Sowing the Wind," "Thermidor" (in French), "Too Much Johnson," "Gismonda," and "The Masqueraders" were among the novelties in 1894; "Charlotte Corday," "The District Attorney," "The Heart of Maryland," "Pudd'nhead Wilson," "The Prisoner of Zenda," "Marie Deloche," "The Sign of the Cross," "Secret Service," "The Sporting Duchess," and Irving in "King Arthur," "Don Quixote," and "A Story of Waterloo" were among the events of 1895; in the list of 1896 were "An Enemy to the King," "Cesarine," "For the Crown," "The Geisha," "Rosemary," "Two Little Vagrants," "The Girl from Paris," "The Rogue's Comedy," and "Under the Red Robe;" 1897 saw "The Circus Girl," "The Cat and the Cherub," "The Devil's Disciple," "The French Maid," "The First Born," "The Little Minister," "What Happened to Jones," "Tess of the D'Urbervilles," and "Way Down East," while the productions of last season are fresh in memory. There have been several events during this period of relative interest. Of Ibsen's plays we have seen "Ghosts," at the Berkeley

Lyceum on Jan. 5, 1894; "An Enemy of the People" was produced for the first time in America in English at Chicago on March 8, 1895; "Little Eyolf" was produced at the Berkeley Lyceum on April 14, 1895, and the Criterion Independent Theatre Association produced "John Gabriel Borkman" at Hoyt's on Nov. 18, 1897. Several American plays have been acted abroad during the past five years. "A Trip to Chinatown" was seen at Toole's, London, in 1894. On Sept. 2, 1895, "Alabama" was put on at the Garrick Theatre, London; "The Girl I Left Behind Me" at the London Adelphi on April 13, 1895, and "Secret Service"—which was also produced in Paris. "The Heart of Maryland" and "My Friend from India" are among other American dramas that have been more recently seen in the English capital. "Episcene, or the Silent Woman," by Ben Jonson, was produced under the auspices of Harvard at Cambridge, Mass., on March 20, 1895. Verdi's "Falstaff" was first sung in America at the Metropolitan Opera House on Feb. 4, 1895. Sudermann's "Helmath" was first produced in this country in French at Abbey's Theatre on Feb. 7, 1896, by Bernhardt, and was played in Italian by Duse at Washington on Feb. 19. "Izyl" had its first American performance, by Bernhardt, at Abbey's on Jan. 20, 1896.

Notable first American appearances during the past five years not heretofore mentioned were those of Arthur Bouchier at the Bijou Theatre on Nov. 30, 1896; Olga Nethersole, as Sylvia in "The Transgressor," at Palmer's Theatre on Oct. 15, 1894; Madame Segond-Weber, in "Hernani," at Abbey's on March 26, 1894; Vesta Tilley, at Pastor's on April 16, 1894; Janet Achurch, as Stephanie in "Forget Me Not," at Hoyt's on June 3, 1895; Princess Dolgourky, violinist, at Pastor's on Aug. 22, 1895; Jean and Edouard De Reszke, at the Metropolitan Opera House on Nov. 27, 1895; George Grossmith, Jr., in "The Shop Girl," at Palmer's on Oct. 28, 1895; Katherine Klafsky, as Brunhilde, at Cincinnati on Nov. 12, 1895; Cissie Loftus, at Koster and Bial's on Jan. 21, 1895; Marsick, violinist, at Carnegie Hall on Nov. 1, 1895; Sybil Sanderson, at the Metropolitan Opera House on Jan. 13, 1895; Albert Chevalier, at Koster and Bial's on March 23, 1896; Anna Held, at the Herald Square on Sept. 21, 1896; Auguste Van Biene, at the American in "The Broken Melody," on Nov. 5, 1896; Agnes Sorma, at the Irving Place, in "A Doll's House," on April 12, 1897. Eleanora Duse made her debut in Paris as Camille on June 1, 1897.

New theatres opened in the metropolitan district during the past five years are the Montauk in Brooklyn, the Metropolis at Third Avenue and 142d Street, Proctor's Pleasure Palace on Fifty-eighth Street, the Murray Hill on Lexington Avenue, and the Dewey on Fourteenth Street. What was formerly known as Abbey's is now called the Knickerbocker; Palmer's has reverted to its former name, Wallack's; the Standard is now known as the Manhattan, and the house formerly known as the Imperial is now Weber and Fields'. Oscar Hammerstein will call his new house the Victoria. Herrmann's old theatre, reopened as St. James' Hall on July 14, 1894, has seen several changes, and is now known as Sam T. Jack's. The Park Theatre, remodeled and modernized, was reopened as the Herald Square Theatre on Sept. 17, 1894, under management of Charles E. Evans. The Madison Square was reopened as Hoyt's Theatre on Oct. 8, 1894, but has returned to its former name.

A large number of theatres were destroyed during the period, but a majority of them were unimportant houses. Among the better theatres that were burned were the Albany, Jan. 6, 1894; the Davidson, Milwaukee, April 9, 1894—reopened the following September; the Funke Opera House, Lincoln, Neb., Feb. 19, 1894—reopened in August of that year; the Globe, Boston, Jan. 1, 1894; the Garden, St. Louis, Oct. 29, 1894; the Stadt, Milwaukee, Jan. 15, 1895; the Temple Opera House, Duluth, Oct. 18, 1895; Wieting Opera House, Syracuse, Sept. 2, 1896; Detroit Opera House, Oct. 7, 1897. Among the many new theatres opened during the past five years may be mentioned the Auditorium, Minneapolis, May 28, 1894; the Celeron Theatre, Chautauqua Lake, July 3, 1894; the Castle Square, Boston, Nov. 12, 1894; Drake's Opera House, Elizabeth, Sept. 5, 1894; the Frothingham, Scranton, March 26, 1894; Keith's New Theatre, Boston, March 26, 1894; the People's, Minneapolis, March 24, 1894; the Pabst, Milwaukee, Nov. 9, 1895; the Creighton, Omaha, Aug. 22, 1895; the Century, St. Louis, Sept. 28, 1896; the Coliseum, Louisville, Oct. 12, 1896; the Great Southern, Columbus, Sept. 22, 1896; Parsons' Theatre, Hartford, April 1, 1896; the Broadway, St. Louis, March 3, 1897; the Imperial, St. Louis, Sept. 12, 1897; the Park, Indianapolis, Aug. 23, 1897.

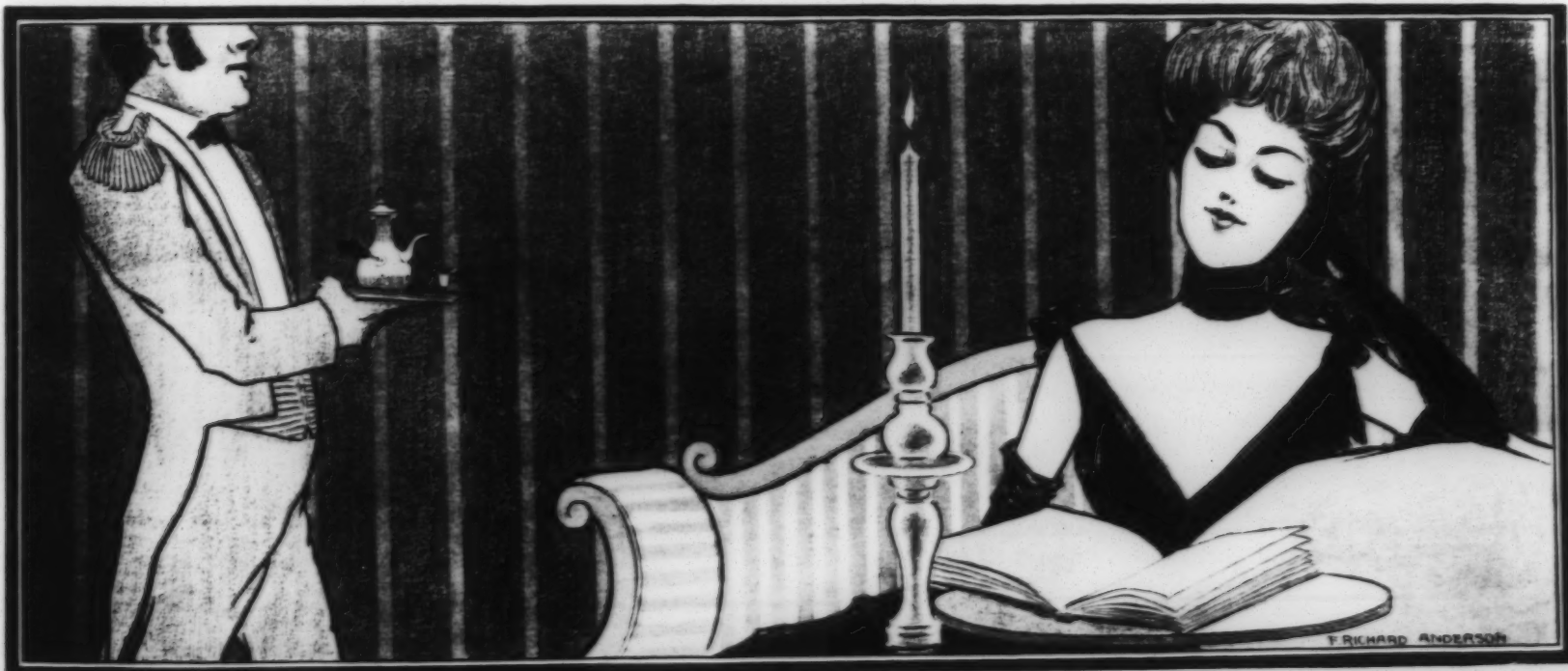


The necrology of the past five years embraces the names of many prominent in the theatre. The more notable deaths of 1894 were those of Laura Schirmer-Mapleson, Jan. 24; Rosina Vokes, Jan. 27; Harry Watkins, Feb. 5; Steele Mackaye, Feb. 25; Harriet E. A. De Bar, widow of Ben De Bar, in the Forrest Home, Aug. 24. Colonel John A. McCaull, Nov. 12. The record for 1895 shows: John W. Norton, killed in a railroad accident, Jan. 28; W. C. Coup, March 4; John A. Forepaugh, June 8; Charles Leclercq, Sept. 19; Mrs. D. P. Bowers, Nov. 5; Rachel Cantor, Nov. 5; Henry Widmer, Nov. 22; Alexandre Dumas, Dec. 27; Edward Kilanyi, inventor of "living pictures," Dec. 4. During 1896: Henry Howe, the oldest actor in service, at Cincinnati, March 8, aged eighty-four; Jennie Kimball, March 23; Mrs. John Stetson (Belle Stokes), May 4; Alice Harrison, May 2; Frank Mayo, June 8; Ernesto Rossi, June 4; J. W. Kelly; Harriet Beecher Stowe, author of "Uncle Tom's Cabin," July 1; Commodore Tooker, July 7; James Lewis, Sept. 10; George Du Maurier, author of "Trilby," Oct. 8; Henry E. Abbey, Oct. 17; Mrs. Frank Mayo, Oct. 30; Napoleon Sarony, Nov. 9; W. A. Mes-tayer, Nov. 21; Italo Campanini, Nov. 23; Alexander Salvini, Dec. 15. In 1897: Garry A. Hough, Jan. 12; Nelson Wheatcroft, March 3; James S. Maffitt, April 17; William F. Hoey, June 29; William R. Hayden, July 5; Henri Melhae, July 6; Edward Coleman, July 9; Mrs. John Drew, Aug. 31; Joseph W. Shannon, Sept. 5; Joseph Proctor, Oct. 2; Thomas Whiffen, Oct. 10; Carrie Turner, Oct. 12; William Terriss, Dec. 16; Alphonse Daudet, Dec. 16; Billy Birch, April 20; Albert Bial, Aug. 14. In 1898: Charles T. Parsloe, Jan. 22; Ernest Nicolini, Jan. 18; William J. Scanlan, Feb. 19; John Wild, March 2; H. M. Pitt, March 7; Margaret Mather, April 7; Samuel French, April 10; William Balry, April 16; Charlotte Thompson, April 22; James W. Collier, May 13; Thomas W. Keene, June 1; Berenice Wheeler, lost on *La Bourgogne*, July 4; Diego de Vivo, Aug. 22; George Edgar Montgomery, Aug. 22; Bernhard Rank, Sept. 22; Fanny Davenport, Sept. 28.

The Christmas numbers of THE MIRROR during the period here treated have been fine holiday publications. The number for 1894 was pictorially notable, among its illustrations being groups of prominent companies and portraits of well-known players. The Lambs' Club, then housed in West Thirty-first Street, was described by Grant Stewart and happily pictured, one of the features being a page illustration of one of the famous "gam-bols" of the Club. Under the heading "From Playwright's Pens" were articles by George Parsons Lathrop, Reginald De Koven, John Phillip Sousa, Charles Barnard, Nelson Wheatcroft, Benjamin A. Roder, Albert Roland Haven, Edward A. Foulton, Herbert Hall Winslow, J. Cheever Goodwin, Edward M. Alfriend, B. B. Valentine, George Backus, Clay M. Greene, Edgar Selden, Howard P. Taylor, Edwin Milton Royle, and others

on a variety of subjects grave and gay. Joseph Howard contributed interesting reminiscences of the theatre, there were articles on contemporary dramatists, "Royalty at the Theatre," by Stephen Fiske, "Some First-Nights," by Joseph I. C. Clarke, and stories, sketches and poems many in number. The 1895 Christmas number opened with a finely-illustrated article of over six pages, descriptive of the Players' Club, by John Malone. On three pages, grouped, were pictures of thirty-one New York theatres. There were page groups of celebrated English and French actresses. An interesting description of Joseph Jefferson's Birthplace, by Walter Stearns Hale, illustrated by the author, reminiscences by C. W. Coudock, and other historical matter were supplemented by the usual number of stories, sketches and poems. In the number for 1896, which was as handsomely illustrated as any of its predecessors, were personal recollections of Edwin Booth, by Barton Hill; a descriptive article on "Theatre Days in Japan," by Georgia Cayvan; reminiscences of "The Old Bowery," by J. J. McCloskey; "The Humors of a Belgian Fair," by Howard Paul; and an unusually large number of sketches, stories and poems by members of the profession and others. Last year's number opened with a historical article on "The Early Drama in California," by J. J. McCloskey, illustrated with many rare portraits; and among the features were a reproduction of an original letter from Charlotte Cushman; several striking full-page illustrations; a translation by Alice Kauser from Anatole France of "Hamlet at the Comédie Française;" and the usual number of professional and literary features. The present Anniversary-Christmas number speaks for itself.

As has no doubt been noted by the reader, various topics have been repeatedly referred to in this Story of THE MIRROR in the different periods treated, but only to follow their several phases as they have developed. The foregoing record is an interesting one if read only for the theatrical history reviewed in it. The part THE MIRROR plays in the narrative is a legitimate one, as this journal has inspired and originated many of the plans and measures that have been made for the benefit of the American theatre and the good of the theatrical profession, while all of such plans and measures have been heartily supported and furthered by it, no matter what the source of their inspiration. It is believed, too, that the foregoing story of the past twenty years, as it relates to theatrical development in this city and country, makes a showing of which every member of the profession and every friend of the stage may feel proud. As it relates to THE MIRROR, it is but an earnest of what may be expected of this journal in the future—an unknown period during which THE MIRROR will endeavor to live up to its past, while it hopes to surpass its past in its usefulness to the American theatrical profession.





## THE PLAYER TO HIS GREASE PAINTS.

WE'VE been good comrades, tried and true,  
For many a long eventful year;  
We've played the scale of passion through—  
Won many a smile and many a tear.  
I've had the credit? Yes, old friends,  
But to you all I'll give a share.  
Yours is the wizard hand that lends  
The perfect masks we players wear.

You, well-worn stick of Number Three,  
Have oft times hid the flush of wine,  
And graciously returned to me  
The boyish face that once was mine.  
Old Number Eight! how well you've laid  
The stamp of illness on my brow.  
You've helped, when I the villain played,  
To gain the hiss that wins a bow.

You, lining colors, brown and black,  
Possess the magic touch of Time—  
Transform fair youth to age, alack—  
Give innocence the face of crime.  
You, honest Seven, have the power  
To give pale cheeks health's ruddy glow.  
You, Number Five, in half-an-hour,  
Could make old Rip a Romeo.

And last, a tattered, greasy rag—  
A fragment of Ophelia's pall  
Now worn to shreds—an ugly hag—  
Yet do I love her best of all.  
For, when the evening's toil is past  
And in the glass my face I scan  
Hers is the hand whose touch, at last,  
Transforms the mimic to the man.

RANDOLPH HARTLEY.

## THE OLD-TIME ACTOR.

IN drawing a comparison between the old-time actors and those of to-day, I am well aware that it is customary to cast an illusive glamor over the distant and the dim; that that which is present is too often considered contemptible, while the distant is endowed with elegancies and abilities that it never possessed.

In one branch of the art histrionic I do not anticipate that I should have the least trouble in gaining a triumph—the school of tragedy—for the reason that we are about out of that stock. As to comedians, I find myself entangled in a web of uncertainty; as to musical or comic opera comedians, I am at sea. The trouble is this, that in the good old days, or what has been called the “drab and russet period,” acting was almost entirely confined to the delineations of tragedy, comedy, and occasionally a species of entertainment which has come to be known as comic opera. The data regarding the performers who indulged in opera comique is so meagre that I am gratefully deprived of the opportunity of drawing invidious comparisons.

The old actor did not have a varied drama with which to amuse, instruct and delight. Although Sam Foote delighted his compatriots of the past century with his inimitable entertainments, slap-bang farce-comedy had not been invented, nor had the dear, the delightful society drama come into vogue; there were no negro minstrel troupes, nor flickering, flossy and frisky musical comedies, such as have been seen of late years. Shakespeare was then the stable product, with a sprinkling of Congreve, Cibber and Colman, Goldsmith, Sheridan, and Centlivre. Good, old, solid, meaty, delightful stuff, you will say, and well may you say it! Shakespeare ambles out of the closet now and again, Congreve is read by book-worms who enjoy pure wit, Cibber is only known nowadays as the author of the inimitable “Apology.” Coleman is eclipsed; Goldsmith is heard occasionally, so also Sheridan—but the witty, the captivating Centlivre, never. This is a digression; but I have such a fondness for the old authors that I can't desist mentioning them when talking about the old actors. If I could prove that the old actor was as good as the old author, I'd like to look in the face of the man who would dare to say me nay.

But I have a sneaking notion that the old actor was this very thing! This proposition can be established by proving that the audiences who applauded the old actor were as discriminative, as able—even better able—to judge good acting as those of to-day, and that actors were trained with greater care and a more exacting art than now. Audiences that could appreciate and enjoy Garrick and those great performers who followed him, the Keans, the Kembles, and Mrs. Siddons, in the great tragedies and comedies, and had no care for anything else, except possibly the diversions of the inimitable Foote, must necessarily have been cultured to a high grade. Authors gauge their public; hence the audiences that Congreve, Goldsmith, Sheridan, and Centlivre wrote for must have been superbly elegant and consummately refined.

As to how the old performers rendered these masterpieces we have a band of critics to tell us, and who will gainsay that Colley Cibber, Charles Lamb, William Hazlitt, and Leigh Hunt could not appreciate good acting



A PAINFUL FINISH.

HE: "THAT GLASS FATER HAD A TERRIBLE DEATH."  
SHE: "WHAT DID HE DIE OF?"  
HE: "WINDOW PANES!"

as keenly as the most exacting and cultured of our modern critics. If anybody has any doubt on this subject, let him examine the dramatic criticisms of these men on the acting of Munden, Elliston, "Gentleman" Lewis, Matthews, Cooke, Mrs. Siddons, the Kembles and Keans, and be disillusionized. The old performer lives again in their pages. We know to a certainty how Munden "raised the laugh," how Mrs. Siddons achieved her triumphs; we also know in what respects "Gentleman" Lewis differed from a real gentleman, how Kemble strutted and spoke his lines, and of Keane's methods and manners. We know these things exactly because they were recorded by masters!

The past had great tragedies and comedies by authors who wrote for audiences as elegant as their compositions; there were actors equally as great to delineate these masterpieces, and there were consummate critics to set down the merits of performers—Cibber, Lamb, Hunt, and Hazlitt! It is by this method of reasoning that we are able to lift the veil separating us from days gone by; it is thus we "ruefully vaunt the vanished glories of the past!"

In one respect more especially has the old actor been criticised, and that is in his method of pronunciation. Colley Cibber lays bare the fact that some of his compatriots indulged in a method of speech which was all out of sense and reason. The grateful Mumford, the lovely Bracegirdle, the sterling Betterton, and the renowned Mrs. Oldfield were not accused in this respect; but the smaller fry probably indulged in a mode of speech which would be considered very ridiculous at this time, as it did to the witty Cibber in his day. Garrick was the first great performer to call a halt to this enormity. He followed nature and insisted upon his performers following his example. Sam Foote, at a little later date, engaged in a like crusade, and by the aid of a nimble wit and extraordinary mimetic powers, completed the desired reform. But if many of the actors of the early part of the eighteenth century indulged in ridiculous pronunciation, they possessed other sterling qualifications.

This matter of pronunciation has had too much made of it. The old actor was in greater part a finished elocutionist. As he had to rely almost entirely upon the qualities of his voice and manner, since the matter of



scenery was not then considered of such great import as now, he gave the minutest attention to his art. He played, through necessity, very many parts, ranging from tragedy to comedy; so he was put to the necessity of varying the tones of his voice for each character. There were not in the old time any five hundred nights or season run; a stay of two weeks in a single character was about the limit, which meant a vast deal of study.

To Kemble is owing in greater part the myth that the old actor was curious and crude in his pronunciation; this same Kemble of whom it was said that his "very finger is eloquent." It would seem that Kemble had such an aversion to the syllable "er" that he never allowed it utterance. Commenting on this, Hunt wrote:

Pope says: 'To err is human, to forgive divine.' But Mr. Kemble says: 'To air is human,' making the moralist say that it is the nature of man to dry his clean shirt or to take a walk."

This is all very amusing; but it only goes to prove that Kemble was an exception, and if he possessed a faulty pronunciation, he was alone in this respect among his contemporaries, else Hunt would not have made so much of Kemble's peccadilloes.

In the old time the actors pronounced the word "wind" as it is now accented in verse, with the long "i." Dr. Johnson had an antipathy to the word pronounced with the short "i." He wished it to carry the long "i" as "wind" in "winding," and attacked the custom by a ludicrous assemblage and mispronunciation of words, in which the letter "i" is naturally long, and said with much critical gravity, pronouncing each "i" short, "I have a mind to find out why you call that wind."

If no stronger evidence than this can be adduced regarding the old timer the criticisms regarding his vulgarisms have hardly a leg to stand on.

Finally, as a sort of atonement for this defense of the old timer, I would add what was said by a writer whom I much admire: "Much is always said with a very plaintive sort of malice respecting the intangible performance of deceased actors, the absence of whom, however great their fame may be, is often lucky perhaps for their comparison with those of the present age."

However, I have no patience with those who would tarnish the splendid fame of the actors of the long ago. Let us honor the present; but let us not belittle or forget those splendid names which shine out in the dark backward and abyss of Time.

DE WOLF HOPPER.



W. J. COGSWELL.



AFTER THE PLAY.

"OH, DE PERFORMANCE WAS IN MEENSE! It was called DE POISONED TOMBSTONE OR DE DEVIL'S OATH. DE HERO OF DE PIECE HAD TO FOLLOW HIS RIVAL TO HELL AND MAKES HIM SWOLLER A MUSHROOM WOT GROWN BY MOONLIGHT IN AN EYE OF A MURDERER'S SKULL. DEN DE DEVIL TOOK AN OATH DAT DE HERO SHOULD NOT RETURN TO EARTH AGIN, BUT HE MAKES DE SIGN OF A CROSS AN' HELL MELTS INTO WATER AN' DE HERO RETURNS TO EARTH AN' MARRIES HIS LADY LOVE JST AS DE CHURCH BELLS IS SINGIN' A QUARTER PAST THREE IN DE AFTERNOON. OH, IT WAS DE GREATEST SHOW I EVER SEEN!"



## HOW OUR DRAMATIC AUTHORS UNITED.

BY THE CORRESPONDING SECRETARY OF THE AMERICAN DRAMATISTS CLUB.

**T**HIRTY YEARS AGO it was commonly believed in this country that the native dramatist was a wild creature, singular in habits, dwelling in a garret, jealous, conceited and altogether unlovely. He was thought to be a little crazy. Were he sane he would not be a dramatist. The press regarded him with amused contempt or as an appropriate text for occasional remarks upon the decay of the drama and the low state of the public taste. The actor, in a patronizing way, consulted the dramatist, but seldom thought it important to pay him anything. The honor of having his lines spoken by the actor was thought to be sufficient compensation for any literary work the author might have done. American dramatists were rare—their plays few. Once when an American play was produced in New York it proved to be a success, and the audience, curious to see a native dramatist, called the author out and gasped in dumb amazement to see an intelligent, well-dressed man who seemed to be a gentleman. They thought it a joke, and were sure someone had personated the author, as the poor wretch himself was not presentable.

All this is now ancient history and fabulous. Up to the seventies there was some foundation for this belief. American plays were seldom produced, and in spite of a few remarkable exceptions were usually condemned without mercy. The writers themselves were in a hopeless minority. They rarely met, seldom saw each other, and were many of them under the impression that the press was opposed to them and would invariably frown upon any and every American play that might be produced. Several attempts were made to bring the dramatists together for mutual acquaintance and encouragement, but these efforts, for various reasons, were not successful.

To-day public opinion has completely changed. The dramatist is recog-

atist. It was to be more than a mere dinner between friends, and Mr. Howard considered well who should be asked to meet Mr. Gayler. Clearly, it should be his fellow-craftsmen. Then came an interesting question. Who were the American dramatists, how many of them were living in the country, and where were they to be found? The line could not be fairly drawn at native Americans, because there were Englishmen and others who had written plays that were produced in this country and who were themselves residents of or frequent visitors to this country. To Mr. Howard's great surprise, he found that there were in this country fifty men and eight women who had written one or more plays that had been performed by regular dramatic companies in our theatres. As the dinner was to a man and at a late hour, the women could not be conveniently asked. The fifty men were invited to meet Mr. Gayler, and thirty-five accepted, nearly all of them living in New York.

The dinner was given at the old Lotos Club on the evening of Dec. 15. Of the thirty-three men then present, the majority were strangers to each other. It is doubtful if any one man knew all the others, except by reputation. To be presented to more than three score fellow-craftsmen was certainly an honor for everyone, as it was most certainly a great pleasure to all. It was the first social meeting of dramatic writers ever held in this country. After the dinner the company resolved itself into an exceedingly pleasant meeting of friends, interested in the progress of dramatic literature in this country. There was general surprise that fifty men were living in the country who might be fairly recognized as professional dramatists; still more surprise to learn that there were known to be eight women whose plays had been produced in this country, and that there were perhaps more than eight women dramatists. So it happened that,



A "SHOP TALK" IN THE CLUB ROOM.

nized as a literary man whose publishing house is a theatre—that is all. He is just a plain citizen of the Republic of Letters and of the United States. His plays are welcomed on every stage in the world. His rights are respected by all, save the chronic theatrical thief—and behind that lingering relic of barbarism is walking slowly but surely the policeman. The dramatist is sought after, admired, respected and self-respecting—and going about his business like any honest scholar and gentleman.

To whom is the dramatist chiefly indebted for this change in public opinion? To himself—and the press. How it came about is worth repeating.

It happened in this wise: In December, 1891, Bronson Howard decided to give a dinner to Charles Gayler, then the oldest living American dram-

after the first toast to the guest of the evening, Mr. Gayler, the dean of the profession, the company drank to the health and success of their sister craftsmen.

Besides the host, Mr. Howard, and Mr. Gayler, the guest, there were present on this occasion the following gentlemen: Chandos Fulton, Edward E. Kidder, Albert R. Haven, Clyde Fitch, H. Grattan Donnelly, T. R. Sullivan, Charles A. Byrne, Walter C. Bellows, Franklin Fyles, Augustus Pitou, Will R. Wilson, J. C. Roach, Anson Pond, J. W. Keller, Charles Barnard, William C. Hudson, Charles Foster, Sydney Rosenfeld, Clay M. Greene, David Belasco, Albert E. Berg, Benjamin F. Roeder, John G. Wilson, Archibald C. Gunter, B. B. Valentine, Paul M. Potter, Maurice Barrymore, Howard P. Taylor, Joseph Howard, Jr., Richard Neville, J. Cheever





OFFICERS OF THE AMERICAN DRAMATISTS CLUB.

Goodwin, Henry C. Alfriend, and Edward W. Alfriend. J. J. McCloskey was invited but was unable to attend.

It was but natural that at such a meeting of men interested in the same art the wish was expressed that they might meet again. Just as the party broke up one member of the company incautiously said that if the gentlemen present cared to meet again he would agree to find some restaurant where such as wished to do so might meet at a friendly supper, each man to pay for his share of the feast. To the surprise of the unfortunate proposer of this plan it was instantly accepted by all who were present. Had he known all that was to follow, all that was to grow out of this innocent suggestion, he might well have hesitated. And yet, in the light of events, it can now be considered a most fortunate and happy suggestion.

On the sixteenth of January, 1892, sixteen of the men present at the dinner to Mr. Gayler dined together at the Columbia Restaurant. After dinner it was proposed that those present should form a dining club—the club to have no dues, no fees of any kind, and no constitution or by-laws. Two officers were elected—a President, Bronson Howard, and a Secretary, Charles Barnard. The meetings were to be entirely informal and were to be held subject to the call of the Secretary. The organization was to be called The American Dramatists' Club—and so it was this Club began to be.

The second meeting was held at the Lotos Club on the evening of March 9, and at this meeting it was decided to admit to the Club any man who had at any time had a play produced in a reputable theatre in the United States, provided he was personally acceptable to all the members of the Club.

The press had fully reported the dinner to Mr. Gayler, as an interesting event in the history of dramatic literature in this country, and it at once began to report all the meetings of the Club. The attitude of the press was most friendly, and it treated what was, in fact, a mere dining club with the highest consideration and certainly with the greatest kindness. It was recognized that the dramatic writers now knew each other and that once a month they meet in a social way in New York. It was inevitable that in time such an organization would be and must be more than a loosely knit company of fellow-workmen.

Before the fifth meeting sorrow came as a solvent to melt into a new

mould this association of gentlemen met for purely social purposes into something different. Charles Gayler passed away May 28, 1892. The Club attended the funeral at "the Little Church Around the Corner" in a body—its first public appearance as an organization. It was now felt that it had records that should be preserved, and greater interest than ever was shown in its organization and progress.

Still it wisely preserved its merely informal character for some time, only adding to the duties of the Secretary the already rapidly growing correspondence of the Club. Then it began slowly to be of use to its members in other ways. A model form of contract was drawn up and printed for the use of its members, and through correspondence with managers and stars considerable information concerning the business of writing, producing and leasing plays was gathered, much of this information being of great value to the members. A system of bulletins of information for the use of members was established. Members in distant cities were thus kept in touch with events in the Club and kept informed of the news of the profession.

During the first year the expenses of the Club exceeded its income—in fact, it had no income, and in March, 1893, the first assessment to meet the expenses was made, sixty-two men contributing, showing that in little more than one year the Club had increased its membership from sixteen to sixty-two. In 1893 the Club began the first record of American plays by collecting the names of all the plays that had been written by the members and that had been actually produced in this country.

In April, 1894, the Club furnished a club-room at 47 West Twenty-eighth Street for the use and convenience of its members, though it continued for some time to hold its monthly dinners at various restaurants. It now assumed a much more formal and permanent organization. An entrance fee was decided upon and regular annual dues.

This year the Club took up its great crusade against the unlawful performance of plays. An immense mass of information was gathered concerning the rights of authors, and it was found that he was being systematically robbed by numerous wandering managers and by even the owners of and managers of theatres. It was learned, with a feeling of dismay, that it actually seemed as if certain persons in many places all over the country were absolutely wanting in moral sense. To steal a play seemed





MABEL GILLMAN.

to be regarded as of no particular consequence. A few managers of wandering stars of the third and fourth magnitude seemed to think that the author had no rights any dramatic or theatrical person need respect. The most deplorable feature of all was the discovery that law, while it in theory protected the author, did not in fact give him any practical protection whatever.

The reputable managers could not do anything to correct this evil. The dramatic profession was not in a position to do anything. It was often compelled to take part in plays it knew were stolen goods. It was plain that the author, standing between player and manager, and holding the smallest share in their combined interest, must undertake the work.

The first step in curing any wrong is to give it publicity. The Club gave the facts to the press and was gratified to find the entire press of the country extending the most hearty sympathy and the most efficient assistance in placing before the American people the true facts of this most unfortunate state of affairs. It was not so much that a few authors were robbed of a few thousands a year as that vastly greater and more important fact that any citizen could be robbed of his own simply because of the defects in the law. Moreover, there was that other fact that a large section of the public unwittingly profited by the dishonesty of the few. Would it continue to profit at any citizen's loss? Would it submit to paying a little money for an honest play, or would it demand the cheap prices that had sprung from the use of stolen goods?

The Club took legal advice in the matter, and at the suggestion of ex-Judge Dittenhoefer an amendment to the United States law of copyright was drawn up and a petition to Congress prepared praying for a change in the Federal law. This petition was signed by the members of the Club, by

every dramatic and operatic writer in the country, by all the owners and managers of theatres in the country, and by the entire dramatic profession. For the first time every interest, under the inspiration of the Club, was united in a common effort to right a great wrong and to place the author, player and manager upon a new footing of mutual helpfulness and good will. This alone justified the existence of the American Dramatists Club.

The history of this great effort to take away an old stain upon the theatre and the profession is fully recorded in the pages of THE DRAMATIC MIRROR. THE MIRROR had for years endeavored to awaken interest in this matter, and now the press and Club secured together one of the most remarkable legislative victories ever seen in this country. On the 5th of February, 1897, President Cleveland signed the amended copyright bill as proposed by the American Dramatists Club, and on the evening of March 20, 1898, the event was celebrated by a dinner given jointly by the Club and by the theatrical managers to Hon. James W. Covert, Hon. William F. Draper, Hon. Orville H. Platt, Hon. David B. Hill, and others, who had assisted in securing the amendment to the copyright law.

The American Dramatists Club is now an organized corporation. It regularly prints at its own expense an annual list of the names of all the plays and operas that have been produced in this country, together with the names of the authors, composers and owners. The Club has no property except a little furniture and a few books and pictures of some historical value, and the many thousand dollars it has received from its members and that have been contributed by managers, every cent, beyond

its frugal living expenses, has been spent for the benefit of all the writers, both men and women and whether members or not, and indirectly for the benefit of every manager and every actor, stage hand or other person in any way interested in the dramatic or theatrical profession in this country.

It is still a dining club. Its little suppers in its rooms are unique; its larger feasts given in honor of persons prominent in the dramatic profession have been famous for years. Among its guests have been all the women dramatists, Sir Henry Irving, Edward Sothorn, William Gillette, De Wolf Hopper, and other distinguished persons.

Such, in brief, is the history of this small company of earnest men who have worked together, not alone for their own pleasure and gratification, but also for the good of all who are interested in the progress of American dramatic literature.

Since that first social gathering in 1891 the Club has mourned the departure of Charles Gayler, Charles Foster, Fred Stinson, Gus Heege, Henry C. DeMille, Robert Fraser, Nelson Wheatcroft, Edgar W. Nye, and Harry Meredith.

CHARLES BARNARD.

#### A THOUGHT.

There are intuitions of truth above and beyond the uttermost power of human utterance or expression; instincts which transcend all inspiration, all eloquence. Some men have experienced revelation. No man has found it possible, properly or adequately, to describe it.

MINNIE MADDERN FISKE.



PRINCIPAL MEMBERS  
EDWARD C. WHITE'S



ETHEL BRANDON



MAURICE DREW



EDWIN MEYER



EDWARD C. WHITE



ELEANOR WORTHINGTON



CONRAD BODDEN



MILDRED HOLLAND



DELPHINE PERRAULT



ANNA BODDEN



DEL LA BARRE



HARRY W. COLLINS

TWO LITTLE VAGRANTS  
COMPANY



WALTER N. COOKE



# LEAGUED FOR "HONOR, UNION AND JUSTICE."

BY THE PRESIDENT OF EDWIN FORREST LODGE, ACTORS' ORDER OF FRIENDSHIP.

[The writer wishes to return thanks for much of the historical matter contained in this article to Brothers F. F. Mackay and Frank G. Cotter, and also to acknowledge his indebtedness to a little volume entitled "An Abstract and Brief Chronicle," issued by the late Brother Alexander Fisher, in 1886.]

IN 1849, on Sunday, the twelfth day of January, in the city of Philadelphia, seven actors, members of the two stock companies then playing in that city, met in the modest sleeping room of one of their number and formed an association for social and beneficial purposes, giving to it the name The Actors' Order of Friendship. The seven actors were Joseph Jefferson, Edward Thompson, David P. Bowers, Leander B. Richardson, Robert Johnston, Henry Macklin, and John Crocker. Of these seven Joseph Jefferson alone survives. At this meeting Edward Thompson was chosen President, David P. Bowers Vice-President, Joseph Jefferson Secretary, L. B. Richardson Assistant Secretary, while John Crocker, Robert Johnston, and Henry Macklin were the first Investigating Committee. A constitution of twenty-nine articles was read and adopted, and the meeting adjourned to meet on the following Sunday. At the second meeting John A. Ellsler, John Weaver, and J. S. Alexander were enrolled as original members, and John A. Ellsler, on motion of Joseph Jefferson, seconded by D. P. Bowers, was unanimously elected the first Treasurer of the Order. A set of by-laws, twenty-two in number, were adopted, and their organization being considered now completed, they adjourned to Saturday, January 27, 1849, upon which date was held the first regular stated meeting of the Actors' Order of Friendship.

At this meeting, on motion of Brother Joseph Jefferson, "Honor, Union and Justice" was adopted as the motto of the order. Two propositions for membership were received, and J. T. Fields was declared an original member. The constitution, among other things, declared that it was the purpose of the Order "to assist each other in sickness and distress," "to assist each other in procuring and maintaining proper lines of business," "to protect the character and promote the interests of the theatrical profession," "to suppress tyranny and imposition in the pursuit of their calling," "to encourage dramatic talent irrespective of clime," "to establish a fund for the relief of its members distressed by sickness, or martyrs to the cause," "to depend upon their own exertions and private contributions rather than a rich treasury to carry out their objects."

During the first year of its existence there were held thirty-five stated and special meetings, and twenty-two members were initiated. The birthday of Shakespeare was celebrated with a festival, and the lodge was christened Shakespeare Lodge. Meetings during the first year were held at the Chestnut Street Theatre. James Hall Robinson was the first member regularly initiated into the Order under the ritual formulated by the organizers. The initiation fee was \$1.50. Subsequently during the first year the fee was raised to \$3. The first benefit to the Order was given Sept. 23, 1849, at the Chestnut Street Theatre, Joseph C. Foster, manager. In January, 1850, the Treasurer's report showed a balance of \$33.03.

For seventeen years the Order plodded along, steadily adding to its membership and increasing its capital. In December, 1865, the lodge purchased a fine building on Eighth Street, Philadelphia, suitable for meetings and business purposes. Alexander Fisher, John Paul, and Cyrus Carson were elected as the first Board of Trustees. A charter was obtained, and after necessary alterations to the building the Order, on Dec. 6, 1866, assembled for the first time under its own roof. In 1869 the Auditing Committee placed the value of the Order's property at \$13,222.45, independent of \$1,700 out on distress notes to brothers. Yearly dues had now

been increased to \$6. In 1886, after an existence of thirty-seven years, the records showed a total enrollment of 222 members. Of these forty-seven had been dropped for non-payment of dues, seven had resigned, and sixty-five had passed to their final rest. Every obligation of the Order had been fully met. All sick benefits and funeral dues were promptly paid. One hundred dollars was donated to the sufferers by the Richmond (Va.) Theatre fire, two thousand dollars donated to the Chicago Fire Relief Fund, one hundred dollars to yellow fever sufferers, and over six hundred dollars to aid brothers in various ways not authorized by the benefit provisions of the constitution. The remains of eight members of the profession, not brothers of the Order, had been placed in the burial plot of the Order.

During these thirty-seven years the Order had been local to Philadelphia. Attempts had been made unsuccessfully to establish lodges in New York and Pittsburg. But the changed conditions brought about by the general adoption of the "combination system," and the gradual extinction of the stock system,

made it manifest that New York was to become the general headquarters for the theatrical profession, and in 1888 the parent lodge issued a charter for a second lodge, to be located in New York. Edwin Forrest Lodge No. 2 was organized. The following were among the charter members, many of whom demitted from Shakespeare Lodge: Frank W. Sanger, F. F. Mackay, Otis Skinner, Frank Cotter, Louis Aldrich, James E. Wilson, Stuart Robson, William C. Andrews, Herbert Archer, Giles Shine, Ralph Delmore, Frank Burbeck, Frank M. Kendrick, C. B. Wells, Harley Merry, Alexander Fisher, W. F. Burroughs.

The officers and principal members of the parent lodge came to New York and installed the officers of the new lodge in due form. Among the prominent professionals who promptly joined the Edwin Forrest Lodge, many demitting from the parent lodge, were Edwin Booth, Lawrence Barrett, Joseph Jefferson, W. H. Crane, Joseph Murphy, Milton Nobles, Roland Reed, Charles Dickson, Carl Haswin, Edwin Knowles, Lawrence Hanley, Neil Burgess, William A. Brady, Digby Bell, Hart Conway, Frederic de Belleville, W. F. Courtleigh, Clay M. Green,

Harry Harwood, Edward Holland, Thomas Jefferson, Julius Kahn, De Wolf Hopper, Charles Klein, James O'Neill, Charles Plunkett, Joseph A. Wilks, J. Duke Murray, Robert Mantell, George C. Boniface, Jr., Lewis Baker, John Drew, C. R. Bishop, George Fawcette, Oscar Eagle, James O. Barrows, George Backus, Howard Gould, Palmer Collins, Frank A. Lyon, H. S. Duffield, George Learock, C. J. Williams, Eugene Jepson, Charles Walcott, Mark Price, Charles A. Steadman, James F. Neill, Logan Paul, Joseph E. Whiting, Henry Weaver, E. L. Snader, M. J. Jordan, Horace Lewis, Benjamin Horning, Robert W. Drouet, William T. Doyle, George W. Denham, Daniel Gilfeather, Adolph Bernard, H. C. Kennedy, L. R. Willard, Adolph Jackson, W. F. Clifton, Sheridan F. Block, Benjamin Hendricks, John T. Sullivan, Jacques Martin, Robert F. McClannin, Walter Fessler, J. A. Washburn, Percy Plunkett, Frank Russell, J. J. Spies, Henry Simon, Lewis Mitchell, Arthur Elliott, Joseph Adleman, M. J. Cody, Edward Hossan, R. J. Dillon, George E. Lask, Max Fehrmann, Hudson Liston, Cecil Kingston, W. D. Ingram, Harry Hawk, Charles Chappelle, Thomas Jefferson, Norman Conniers, Harry Corson Clarke, Archie Cowper, William A. Brady, Joseph W. Jefferson, Eben Plympton, Augustus Piton, Thomas Q. Senbrooke, Nelson Wheatcroft, W. J. Florence, etc. The membership soon reached 250, and included nearly every representative actor in the profession. Edwin Booth



OFFICERS OF EDWIN FORREST LODGE, A.O.O.F.



took a warm interest in his lodge, and left the Order \$10,000 in his will.

In 1894 the Edwin Forrest Lodge bought the brown stone residence No. 166 West Forty-seventh Street, and remodeled it to suit its purposes, the entire third floor being devoted to a handsomely equipped lodge room. The lodge owns a fine theatrical and general library, principally the gift of Joseph Jefferson, though there are many contributions from other sources. The superb collection of rare prints, paintings, old programmes and relics of famous players owned by the Order is almost priceless, and is probably equaled only by the famous collection of the Players' Club.

The officers of the lodge, consisting of President, Vice-President, Secretary and a Board of Trustees, are elected annually by the lodge in regular session. All officers serve gratuitously excepting the Secretary, who receives a nominal salary. During the months of May, June, July and August the lodge has semi-monthly meetings. During the remainder of the year the meetings are monthly. All regular meetings are held on Sunday at 2 p.m. The reception-room, smoking-room and library are always open to members.

Any man between the ages of twenty-one and fifty, who has at any time been a professional actor for a period of three consecutive years, is eligible to membership. It is not essential that the applicant be an actor at the time of his application. Candidates over fifty years of age can be received only by a special vote of the lodge.

The annual dues are \$12, payable annually or semi-annually in advance. The initiation fee is graded from \$15 to \$50, according to age. Discussions of religious, political or sectarian subjects are not permitted at lodge meetings. Members incapacitated by accident or sickness receive \$10 per week



IN THE LODGE ROOM.

from their lodge, which is continued in weekly payments during their disabilities. These payments are compulsory, being the brother's vested right under the constitution and in no sense a charity. Upon the death of a brother \$100 is promptly sent the widow or next of kin as a burial fee, and if so desired the lodge takes entire charge of the funeral, using such religious services as the family may request, supplemented by its own beautiful ceremony. Being a masonic and beneficial order, applicants are required to pass a medical examination. A good average physical organization, good moral character and an honorable personal record are qualities essential to membership.

Not the least attractive feature of the Order is its social side. The annual ladies' receptions of the Edwin Forrest Lodge have become in their way quite famous. They usually consist of an entertainment in the lodge room, followed by a collation. Informal receptions to members and non-members, including ladies, occur at intervals during the year. The following brothers have served the Edwin Forrest Lodge as President for one or more terms: Louis Aldrich, F. F. Mackay, Edwin Knowles, George Fawcette, Frank W. Sanger. The writer is now serving his first term as Presi-



HOUSE OF EDWIN FORREST LODGE.



RECEPTION ROOM.

dent, having been elected in May last. William F. Burroughs is the present Vice-President, J. J. Spies is Secretary, Frank W. Sanger Treasurer, and the Board of Trustees includes Augustus Pitou, Adolph Bernard, F. F. Mackay, Edwin Knowles, W. A. Brady, and Antonio Pastor.

The Edwin Forrest Lodge is in a flourishing condition pecuniarily. It has promptly met every obligation to sick or afflicted brothers. There is no red tape employed in its system of relief, the executive officers being given wide latitude of discretion. This lodge exerts an influence for good in every branch of the profession, and that influence is exercised in a conservative, dignified way. It arbitrates differences between its members and managers, when requested to do so. Its efforts in this direction have been most successful and saved much annoying and expensive litigation. A member of the Edwin Forrest Lodge, Louis Aldrich, is President of that noble charity, the Actors' Fund of America, serving gratuitously; and being a man of independent means is enabled to devote much of his time to this labor of love. Edwin Knowles, manager of the Fifth Avenue Thea-





A MEETING AT EDWIN FORREST LODGE, A.O.O.F.

tre, and John Drew, the Vice-Presidents of the Fund, are also members of the Edwin Forrest Lodge. Other members of the lodge are conspicuous members of the Board of Trustees of the Fund.

Edwin Booth established the non-resident membership of The Players for the benefit of his fellow actors of moderate income, and a membership in the Order of Friendship was sufficient endorsement for any young actor seeking membership at The Players.

The Actors' Order of Friendship has done much to dignify the profession of the stage in America and nothing to bring upon it disrepute.

On the death roll of the Order, which numbers many hundreds, the following distinguished names appear: D. P. Bowers, John E. McDonough, Ben G. Rogers, Joseph E. Nagle, Barney Williams, John E. Owens, Charles Burke, W. R. Goodall, William Wheatley, W. H. Hamblin, Thomas A' Becket, James E. Murdock, John Drew, Sr., Harry A. Perry, Edwin Adams, E. A. Sothorn, Charles Walcott, Sr., Edmond S. Connor, Frank S. Chanfrau, John T. Raymond, John McCullough, C. R. Thorne, Jr., C. B. Bishop, W. J. Florence, Lawrence Barrett, and Edwin Booth.

When we consider the character and aims of this Order, together with its achievements during its half century of life, the wonder grows that its membership is not among the thousands instead of the hundreds. From a purely selfish point of view, its sick and death benefits are greater than in any other secret society.

It is the one social or beneficial association composed exclusively of professionals that has survived the experimental stage. Since 1849, when the ten small-salaried young men met in Joseph Jefferson's room in Philadelphia and pledged themselves in a sacred bond of brotherhood, the Actors' Order of Friendship has advanced steadily in influence, wealth and usefulness. It has smoothed the pillows of the sick, brought worldly comforts and Christian consolation to the dying, and dried the tears of the widow and the fatherless.

MILTON NOBLES.

[NOTE.—Since the foregoing article was written the death of William F. Burroughs, Vice-President of the Lodge, has occurred.]



IN CHICAGO.

KITTY KICK: "OH, HE FOLLOWS ME EVERYWHERE! PERHAPS I'LL MARRY HIM, JUST TO GET RID OF HIM!"  
FLOSSIE FRILLS: "THEN MAKE HASTE, BEFORE WE LEAVE COOK COUNTY."





MR. THOMAS MEEHAN.



MISS LILLIAN SEYMOUR.



HARRY F. CUMMINGS.



MISS BLANCHE DOUGLAS.



MR. RALPH E. CUMMINGS.



MISS GRACE ATWELL.



MISS MARIE HAYNES.



MISS DAISY WILLARD.



MR. OLIVER BAILEY.



MISS GRACE CHICORA.



MR. GEORGE S. CHRISTIE.



MR. WILLARD BLACKMORE.



MR. WILSON DEAL.



MR. HARRY GLAZIER.

PRINCIPAL MEMBERS OF RALPH E. CUMMINGS' STOCK COMPANY.



JUNIUS BRUTUS BOOTH IN ENGLAND.



In many cases the ne'er-do-well is like dirt—merely matter in the wrong place. He is the square peg floundering about in a succession of round holes. Such was young Booth's experience until he took to the boards in 1813. After three years of much vicissitude he was at length enabled to gain a very humble footing at Covent Garden. Silvius in "As You Like It," in which he made his debut, is by no means a part in which to set the Thames on fire; and his prospects seemed so uninviting that Sally Booth, a prominent member of the company, not wishing to be confounded in the public mind with such a barnstormer, imprudently suggested that he should distinguish between them by affixing an "e" to his name: Her punishment was swift, for not a great many moons later she was to find herself playing Lady Anne to the despised one's Crookback—a fact for which one of the accompanying playbills vouches.

After his first abortive London engagement Booth became leading man under Trotter at Brighton. It was there, in 1816, that he took at the flood that tide in his affairs which, after numerous buffetings, was to land him high and dry on the shores of success. Kean had been announced to appear at Brighton as Sir Giles Overreach on Sept. 28, but he was taken with one of his fits of perversity and refused to play. Booth, at the eleventh hour, daringly stepped into the breach, and, although his success was not as paralyzing as many chroniclers have

For long the bunglers who mismanaged Covent Garden had yearned for some histrionic acquisition magnetic enough to oppose to the great little Merlin of Drury Lane. Now that their prayers had been answered, they were lacking in promptitude to make the most of their *trouvaille*. Never dreaming of treachery from without, they haggled with Booth over the question of salary and engagement, until the guileless and bewildered youth, weary of their paltering and flattered by the Machiavellian wiles of Kean and his satellites, showed them a clean pair of heels and scamped off to Drury Lane. The powers at Covent Garden had thought themselves securely intrenched behind a long standing agreement between the patent theatres to the effect that neither was to tamper with the other's players, or with those even with whom negotiations were pending. It is to this agreement that reference is made in the fly sheet distributed among the audience in Covent Garden on Thursday, Feb. 27; a copy of which is now given. Laboring as they were under this delusion, the announcement that Booth was to play Iago to Kean's Othello at Drury Lane on Feb. 28

**THEATRE ROYAL,  
Covent-Garden.**

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***Mr. Booth.***

In the extraordinary Session in 1870, the Program of the Theatre was played by the Libretto drafted by the first Chamberlain of Dour-Lane Theatre, to deliver the acts of the Libretto, they are compelled to draw to the Public, in consideration of the fact and honestly communicating their document of Policy, as recorded from a Chamberlain, who actually lived in the condition and in the office of the Libretto of the Theatre, this they are ready to prove that the Libretto Chamberlain entered into the Agreement in 1870, with the Chamberlain Theatre was founded; and that Mr. Chamberlain showed the same in the Libretto of the Libretto of the Libretto of the Libretto Theatre. The Chamberlain have been ready to be shown by showing the Public that the Libretto of the Libretto of the Libretto Theatre, as shown for them without previous, and having for one of the Chamberlain, that as ready was nothing between the Libretto and the Chamberlain.

What act is so far held valid on the part of the judges Committee, which was constituted by every Member of the last body, the Proprietors of this Company, and which have since been increased of their respective, when it is notorious that of their first Meeting, on the 22<sup>d</sup> of August, 1791, till November, only one ever attended the Committee, and on the day of September, and then after another Member had a named from the Company, and the said afterwards also conducted the business of the Theatre for a considerable time.

[illegible][illegible]

**M<sup>r</sup> BOOTH'S**  
*Appeal to the Public.*

London, Wednesday, Feb. 22, 1937

It is with feelings of the most profound grief, that I stand, by the remains of General Gordon. Thanks be to God, that I find amongst the friends of the cause, a large proportion of the American. And my mind judges, from my own observation, and that of my friends, the worthiness of the man,

[illegible]

For the sake of my children I say I was on Saturday. I am willing to make the fact a fact. Admitted which has been made already by Mr. S. Brown, who was with us at the time, viz: That on Saturday morning last, I did complain of severe cold and a pain, owing to the exertion of mind, and the great fatigue I had suffered during the last evening, and that I was unable to perform the duties of my office on that day. I was, however, anxious to perform that evening. Add this to the fact that I was unable to perform the duties of my office on that day, and I would like the time to Mr. B. who is a letter was at Chapel-Down Street by Thos. J. Adams on Saturday afternoon, which was one day full-time as he had Hand-in-hand to the fact that I was unable to perform the duties of my office on that day, and I would like to appear in the court of my country to perform, and prevent any further delay in the case.

Had I thought that such an effusive devotion would have taken of so much, and that it would have been influenced from the Stage, that my indignation was feigned, rather than have been ungrateful to my benefactors, I would at all events, have performed, even that I think had been the consequence. But as in every Month, and every Week in the Season, of Apologies for the former on the Score of Health, I am reminded, I could not imagine, that that plea I should have been so frequently employed.

My friends, who have been so good, to send me the Example of public Indignation, My Parents, who have been so good, to send me the Example of public Forgiveness, and who have been so good, to send me the Example of public Repentance, will not, for an involuntary Error, continue to deign me either Critics of the means of supporting Himself and Family.

And again, I most earnestly re-assure the Public, that if they still think me guilty of a Fault, they will kindly bring to their recollection, it is my *truth*; and should they graciously grant me their Indulgence, I pledge myself, that it shall be the last—I will dedicate my whole Life to their Service, and ever remain  
 Their most devoted and attached Servant.

**J. BOOTH**

**Edited by E. Mestrovic, New York, United States**





Your very obedient, humble servant,  
J. BOOTH.

On the whole, it may be assumed, without fear of contradiction, that the one character in which Booth shone most conspicuously during the season was that of Sir Giles Overreach. A reproduction is given here of the bill of his third appearance in the part. Theatrical annals go to show



that Massinger's hateful extortioner is the bow of Ulysses, which only Cooke, Kean, Booth, and Brooke, among modern actors, have been able to draw. Booth's resemblance to Kean in this terribly trying character

her vocation—and no doubt it was not—and she was acting again merely to obtain some ready money that she needed.

The play at Birmingham was "The Hunchback;" at Liverpool, "The Hunchback" and "Macbeth." I was the Master Walter at both places, and I expected to play Macbeth at Liverpool, but was greatly disappointed when I got there at finding that Mr. Creswick had been engaged for the part at her request, and that I was to play Macduff. I was mad, but, of course, I had to do it.

When I got out of the theatre after the tragedy of "Macbeth" was over, I met an acquaintance, who invited me to take a glass of ale with him, and while we were standing at the bar of a tavern close by two men came in to do the same thing, and one said: "I'm mighty sorry you couldn't come. You missed a great treat. Her Lady Macbeth was grand, immense, splendid!"

"Well," said the other, "how was Creswick in Macbeth?"

"How was he?" replied the first. "Why, he was nowhere. He can't play Macbeth worth a pinch o' snuff;" and they both laughed, and I was mighty pleased, and thought the man a capital judge of acting.

But the next minute his friend asked him how I was in Macduff, and to my chagrin he said: "Oh, he was all duff," and then they both laughed, and my friend and I left, I feeling very small, and trying to console myself with the old adage that "Listeners never hear any good of themselves."

C. W. COLDOCK.

"GOOD BYE, GOD BLESS YOU."

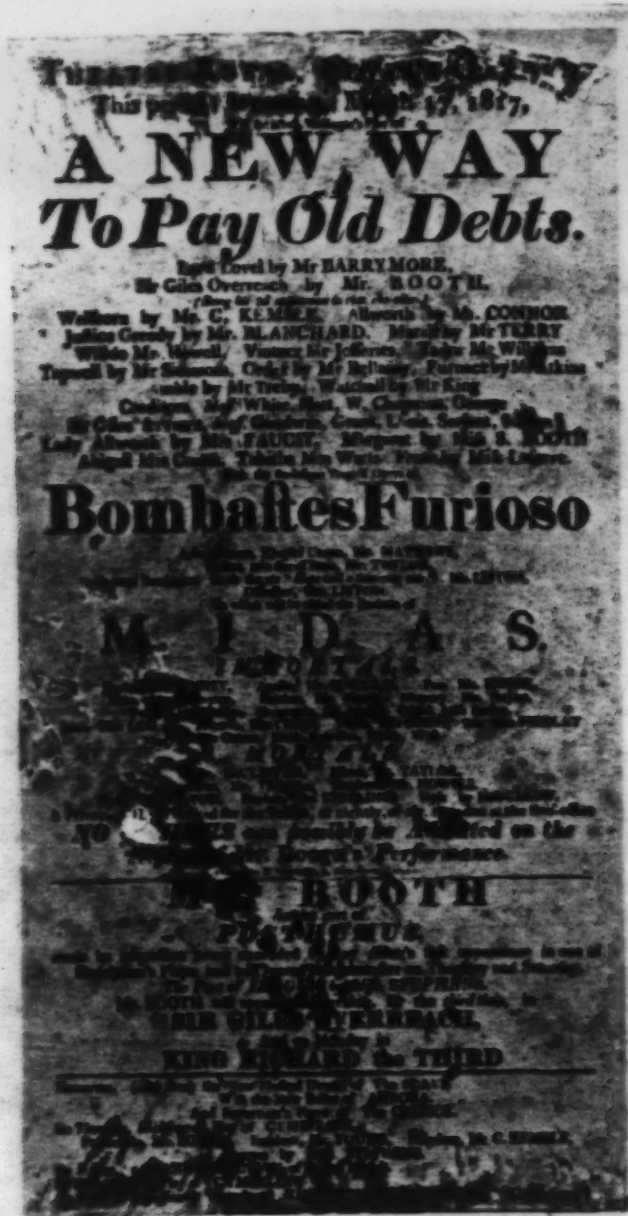
"GOOD-BYE, God bless you," that is all;  
And then we part to go our ways,  
With naught but mem'ry in our hearts  
To brighten all our future days.

"Good-bye, God bless you," that is all;  
And though Fate wills that we must part  
I'll keep thy mem'ry ever dear  
Within the temple of my heart.

"Good-bye, God bless you," that is all;  
The heart can show, the lips can tell;  
Yet through all time or space the words  
Will echo like a passing bell.

"Good-bye, God bless you," that is all;  
We smile to hide the parting's pain;  
But when the end shall come, ah! then  
God grant that we shall meet again.

EDMUND DAY.



was nothing short of astonishing. "Less marked when in close and direct comparison," wrote the Aristarchus of the *Morning Post*, "at a distance from each other they seemed cast by nature in the same mould. This similarity extended to their minds, and consequently to their general style of acting, and therefore few who, beholding Mr. Booth, could not have fancied that Kean stood in all his excellency before them."

In the last act of Massinger's play Booth somewhat fluttered the devotees of the traditionists by restoring to a subterfuge, whose propriety was much contested. While leaning upon an attendant in the final mad scene, Booth received from him a small piece of sponge saturated with rose pink, and conveyed the same adroitly to his mouth. A pressure of the teeth at the psychological moment and the infuriated Sir Giles oozed blood, as from a broken blood vessel. Although largely an actor of moods with no fixed methods and no cast-iron conceptions, this attention to realistic detail was very characteristic of the man. It seems to my mind about the only point where the Booth of England joins issue with the Booth of America. For did not the great Junius, many years later, discount the Trilby boom by appearing barefooted as Onoko the slave?

Poor Booth had given the great unlicked cub of a British public several moments of undue excitement, and, as a consequence, he had to pay the penalty when the reaction of exhaustion set in. Still John Bull might have been expected to act a little more generously toward the man who had afforded opportunity for the indulgence of his splendid capacity for running amuck than the bestowal of a benefit of the modest proportions of £67, odd. And this, too, at a time when it was well recognized that the benefit night was rubricated in the actor's calendar as the chief source of his emolument, if not of his very existence!

W. J. LAWRENCE.

### THE LISTENER'S FATE.

IN 1848, soon after the close of the Macready engagement, Mrs. Fannie Kemble (Butler), who had returned to the stage for a short time, came to us for three nights—one at Birmingham, the other two at Liverpool—to play Lady Macbeth and Julia in "The Hunchback."

I had never seen her, but from the criticisms I had read on her early impersonations I expected some great acting. I was disappointed. She looked dumpy and dowdy; her dresses for Julia were old and old-fashioned, and she did not act with spirit, but as though her heart was not in



JAMES O'NEILL.



# AN ACTORS' BUSINESS ORGANIZATION.

BY THE VICE-PRESIDENT OF THE ACTORS' SOCIETY OF AMERICA.

FOR the first time in the history of American actors and actresses, a Society exists which is a business organization enjoying and profiting by its own business home.

This modest little house across the street from THE MIRROR office has patiently and unobtrusively stood watching during our early days of trial and tribulation conscious, no doubt, of the comfort and peace that awaited us there in when we should be ready to forsake the clash and crush of the "Rialto," and retire to the primitive rusticity of its wooden walls.

"On the road" we may pass thirty odd weeks of the year in palatial hotels, palace cars and princely dressing-rooms, but where on the face of the globe are there a class of people who like the actor can make such sudden, absolute and joyful transitions from the glare and din of his work-day surroundings, luxurious though they may be, to the restful quiet of his own little home, whether cottage, camp or shanty, as the case may be?

It is nature, freedom and simplicity that appeals to the healthful majority, and so this same little plain, unpretentious house appealed to us in our rushing city life, and it has secured already a restful, happy home for the Actors' Society.

We needed a place to pause and think in, a place where undisturbed we could face each point of the compass and get our true bearings. A slight shaking up in the moving had jolted off a few faint-hearted members, but now that our firmness and self-reliance have been tested and not found wanting, the open door has welcomed the old and new members alike.

Many questions are asked about our membership, our work and our ambitions, and, perhaps, a few of them I can answer now, for those of our brothers and sisters who do not yet know us and the theatregoers who have already expressed their interest and are appreciative of our endeavors.

To encourage the newer members of our profession, those who are just entering the field, we have what we call the "Associated Applicant" who, by paying the initiation fee required of regular members and each year thereafter \$1 in excess until the amount equals what a regular member would pay, becomes eligible and may be enrolled as a full member. Meantime, he or she is entitled to all the privileges of the rooms, the writing materials, papers, periodicals, etc.

Many an idle hour is agreeably passed by the members in innocent games of cards, checkers, chess, etc., and during the Summer months a large awning pavilion was built in the capacious garden, where the breezes obligingly crept in on the warmest days, and there was much real comfort and enjoyment.

The basement of the house is arranged for the men, where they can smoke, read and write unmolested. The upper floor belongs to the women, and is fast becoming woman-like in its furnishings and conveniences. Indeed, there will always be a healthy rivalry as to which part of the house is the more attractive, and we are glad of any contributions from any friends, of books, pictures, and odds and ends, for either department, without prejudice.

The most important floor is, of course, the main one, being devoted to the Secretary's office and the Dramatic Bureau. The latter institution is our latest and one of greatest advances, and is already well known and popular with both actors and managers. Many excellent engagements have been procured, for which but a small fee, compared to that asked by the agents, is required. This does not imply the slightest unfriendliness with the agents, but simply is a "sign of the times," the actor becoming more helpful to his own, more self-reliant and more business-like.

We are glad to procure engagements for non-members on condition that in accepting the engagement they join hands with us, becoming members, to push the good work along. Now that our business department, like good coffee, is satisfactorily settling itself, we want to become hospitable and a bit better acquainted socially with one another. There is a prevailing notion in the domestic world that actors being public people all know each other and don't need to be gathered together or told who anybody is. But we know that, except when on the road, and most often not then, we are very far from being that proverbial "one family," and even if we did live all in an Ark, that most of us, when not playing opposite parts, would wait for an introduction. So we mean to devote the third

Thursday of each month to social gatherings, and we shall probably have hostesses one month and hosts the next, so as to give all a fair chance—and the centre of the stage.

We have truly many praiseworthy ambitions, those that all actors should feel it their duty and their pride to have. For instance, the improvement of sanitary conditions of the dressing rooms and stages of the theatres throughout the country. These conditions are carefully watched, a correspondent in every company on the road that contains one or more members of the Society is appointed and armed with credentials, and it is his duty to inform the Secretary from time to time of their condition, and if a remedy is deemed necessary the Board of Health of the city from which the complaint comes is communicated with and already with very excellent results in a number of cases.

We hope to benefit not only the actor, but the manager as well; i. e., we want to protect the responsible manager from the irresponsible actor and vice versa. If a manager is in arrears two weeks' salary, a member is expected to withdraw from the company and, on applying to the Society, funds will be supplied to bring him home. If, however, the member chooses to remain with the manager, he must meet his own difficulties in the matter and the Society will not help him.

We do not expect a manager to give more than two weeks' grace to an actor for any offense, and so the rule works both ways. Again, no unknown manager will be permitted to engage his company at the Actors' Society without depositing a full week's salary for each member so engaged, and while we are still hoping that the Legislature in Albany may

see the justice of punishing managers who engage actors and leave them stranded on the road, our motto ever is "Equity," and we believe the actor should also suffer punishment who dishonorably breaks a contract, leaving a manager in the lurch.

Among the readers of the CHRISTMAS MIRROR there are doubtless many who think that actors have never cared much to be like the rest of the world and, therefore, that peculiarity must apply to their Sunday ideas as well. For these misguided people I should like to quote the following appeal, which has been sent to the clergy throughout the country by the Actors' Society:

"The Actors' Appeal to the Clergy to Assist in Suppressing Sunday Theatrical Performances.

"NEW YORK, Oct. 1, 1898.

"REVEREND SIR:

"The opinion has long prevailed that the actors of this country are in favor of the assignment of Sunday, like all other days of the week, to secular labor for financial gain.

"This opinion has been fostered and promulgated by a class of men who, apparently, have no other object in view than their own personal aggrandizement through the acquisition of money, not for the good that money can do, but for the power it confers; to govern the personal rights of a neighbor, compelling him to accept the rights of life, liberty and the pursuit of happiness under the

direction of a moneyed power that controls despotically the means whereby he lives.

"For many years the actors have protested against Sunday theatrical performances of any kind whatever. They have protested against the Sunday performance as a usurpation of right enjoyed by all other citizens—a right to one day of rest, in seven.

"They have protested against the Sunday performance as a degradation of their calling, demoralizing to manhood and womanhood, and totally destructive to the opportunities for family reunions—the foundation on which rests the strength and beauty of the American home life.

"There is no better, no higher civilization in the world than that presented by the American people. But the insidious poison that exudes from the love of money, like a parasite, fastens itself to the family tree, poisoning the root, withering the branches, and blighting the blossoms that should exhale the sweet perfumes of morality, yielding in its place the baleful fruits—vanity, discontent and envy.

"The theatre has long been regarded as one of the necessary institutions among all refined and cultured people. It is an entirely natural outcome of the love of nature; for all men who truly love nature enjoy the representation of her works. All fine art is the outcome of the mind seeking to represent its impressions of nature. As the painter and the sculptor strive to make physical pictures of their mental impressions, so does the actor by tones of the voice, the gestures and poses of the body strive to make pictures of the human emotions of joy and sorrow, love and hate, and all the sensations that elate the mind, and stir the body from repose.

"The purpose of playing," says Shakespeare, "both at the first and now, was, and is, to hold as 'twere the mirror up to nature, to show virtue her own feature, scorn her own image and the very age and body of the time, its form and pressure."

"The art of acting—the dramatic art—is not alone amusing, it is educational. Shall its power and influence be for good or evil?



HOUSE OF THE ACTORS' SOCIETY.



"That the theatre has a power and an influence must be admitted. One need only listen to the quotations of songs and phrases from the last play in any given community to recognize the influence of the theatre.

"Shall this influence be for good? It remains with you, dear sir, to answer for your own vicinity.

"There are many reforms needed, but let us accomplish one point at a time.

"The Sunday theatrical performance is such a radical wrong, so demoralizing, not only to the actors, but to the community in which the performance is given, that I think it should be the first point of attack. If we can check the demoralizing influence of the Sunday performance, we may then be in a better position to consider the suppressing of some of the immoralities of the plays themselves.

"Holding this view of the present situation, the Actors' Society of America, at

We are good workers when we work and good loafers when we loaf. We don't want to work on Sundays just because we are driven to do it, and we don't want to work on Sundays anyway, because we are human beings whose right and privilege it is to keep normal and healthy, with clear brains and eager spirits, and we know from experience that all work and no play or repose is quite as demoralizing for us as too long and idle a Summer vacation.

We have many earnest, faithful workers enrolled upon our membership, and they are men and women determined to see a noble profession, nobly advanced.



#### OFFICERS OF THE ACTORS' SOCIETY OF AMERICA.

their annual meeting, passed, by a unanimous vote, the following resolution as an expression of the opinion of the American actors' on this subject:

"Whereas, The usages of Christian civilization and the custom of our forefathers have ever observed one day in the week as a day of rest; and

"Whereas, We believe that one day in the week may be, with advantage to the actor, always respected as a day of rest and moral culture; therefore

"Resolved, as a Society That we object to theatrical performance at any hour of the day on Sunday; and will always use whatever legal influence we may have to suppress the same.

"And now, Reverend Sir, we come to ask your co-operation in the work of making this resolution produce the intended effect, by calling the attention of the Aldermen of your town, the Legislature of your State, and the people of your vicinity, as well as immediate congregation, to this much needed reform in the interest of art, science and morals."

Well, and what do you think of us now, good friends? Is this the golden side of the shield that you thought did not exist? Bear in mind that this voices the sentiment, not only of one thousand members of our own Society, but I will venture to say it is the heartfelt appeal of five out of six thousand or more actors in this country.

They crave growth—a broad, free, elevating opportunity to make the most of their talents, their ambitions, their healthful, honest desires to better themselves and those they honor and cherish.

As a self-respecting people we are bound to strive for, claim and uphold the full, untrammelled rights of Equity in its broadest sense, and if a people worthy of respect we will prove equal to our task and be an inspiration not only to ourselves and our public, but to our managers as well.

MAIDA CRAIGEN.

It seems clear that Elizabethan audiences were rather unruly congregations. There was much cracking of nuts and consuming of pippins in the old playhouses; ale and wine were on sale, and tobacco was freely smoked by the upper class of spectators. Prynne, in his "Histriomastix" (1633), states that even in his time ladies were occasionally "offered the tobacco pipe." The deportment of theatregoers has improved considerably since that remote day, but it is a question whether their taste in artistic matters has made similar progress.





LOOKING TOWARD THE PAINTED DESERT, GRAND CAÑON OF THE COLORADO RIVER.  
(Drawn for The Minnion by Walter W. Burridge.)





LOTTA LINTHICUM.



ELIHU R. SPENCER.

MISTRESS WOFFINGTON.

Let us acknowledge again the power that Peg Woffington exercises a century after she has passed away.

Augustin Daly, in Woffington. a Tribute.

WHEN Peggy reigned in London Town,  
Her sceptre beauty, wit her crown,  
The gossips of the time aver  
That many folk her subjects were,  
From lordly beau to country clown.

In doublet or in shimmering gown,  
Or dressed in simple homespun brown,  
What countless hearts she set astir  
When Peggy reigned!

In *mot* and *mémoire* carried down,  
We hear again the old renown,  
And thro' her modern chronicler  
Across the years we laugh with her  
Whose smile outweighed the critic's frown,  
When Peggy reigned.

ROBERT GILBERT WELSH.

AT A PINK TEA.

A TEN-MINUTE SKETCH.

SCENE: The hallway of the Van Boodle residence on Riverside Drive. An orchestra is playing "Cavalleria" in the drawing-room, from which come the murmur of women's voices, the swish of silken skirts and the odors of roses and violet sachet. Dolly Van Boodle and the Man discovered sitting in a turn of the stairs. Dolly is in white tulle and pearls. The Man is in trouble.

ARGUMENT: This is how it was. He went to a dance at the De Rippers' last night after an afternoon at the club, which need not be recorded here. Life was all one beautiful purple haze when he went home to dress, but he had one fixed purpose—to go to the De Rippers', because he knew he would see Dolly there. He did more than this. He saw two Dollies and two Mrs. De Rippers. In fact, everything was double. The two Dollies had looked distractingly lovely. He had taken them into the palm room. Of course, he had made love to them. Of course. But what had he said? Had he been accepted or refused? He could not recollect. It was a deuce of a fix. So he had taken Dolly out on the stairway to find out where he was at.

DOLLY [sentimentally]: "Yes Jack, the flowers were lovely. How did you find out that I liked hyacinths?"

THE MAN [looking at her intently to find out how he had]: "Why—er—you told me—last night—er—didn't you?"

DOLLY: "Did I? I usually say violets; then one can put them all together like this [she holds up bouquet]. See, here are Tommie Tackle's, and Phil's, and Dudeleigh's, and Harry's, and all the others! It makes one great bunch. No one would ever suspect, would they?"

THE MAN: "I am glad you told me something different. I shouldn't like to have my flowers in a bunch with all those other fellows [in a grievous tone]. Didn't you wear my hyacinths?"

DOLLY [blushing deliciously]: "No, I left them at home—in my room—I—I didn't want them to die—as these will, you know." [There is a pause. The Man still looks at her, wondering if she would talk like that if—still, girls are funny. You can never tell.]

THE MAN [foxily]: "The music was great last night I thought, didn't you?"

DOLLY: "All bands are alike to me. I thought the banjos nice. By the way, you went home quite early, didn't you? I missed you at supper, and Harry Highball said you weren't well. He said you complained of a headache at the club. I hope you feel better now."

THE MAN [looking at her sharply, and getting more mixed than ever]: "Yes—er—I went home afterwards—you know. But headache—Dolly—is nothing to—heart ache." [He tries to give this last a very tender inflection.]

DOLLY [laughing immoderately]: "So I've heard, Jack." [Now what could a fellow make out of that? The Man determines to lead more boldly. He is getting in deeper water every minute. So he says:]

"Did I tell you how sweet you looked last night in that soft little white gown—the rose in your hair, and—"

DOLLY [still laughing, almost giggling]: "How like a man! That was a gray frock I wore, you stupid boy, and a star in my hair!"

THE MAN [recovering quickly]: "I only carried away your picture in an impressionable sort of way, you know—when you promised—"

DOLLY [smiling encouragingly]: "When you promised, you mean."

THE MAN [cheering up]: "Yes, Dolly—"

DOLLY: "And you mustn't forget—"

THE MAN [tragically]: "Forget?—Dolly—FORGET?—Do you think I could ever forget?"

DOLLY: "Why, you funny boy! Of course you could forget. You always do forget. You always send me chocolates, and I hate them!"

[The Man gnashes his teeth in a well-bred sort of way. Was the girl laughing at him? He is still helplessly at sea. Great Scott! He adopts a haughty tone and says:]



"Ah, well!"

DOLLY: "Why?"

THE MAN [savagely]: "Girls like to treat the most sacred emotions of a man's heart as toys. You lead a fellow on—and then—then—by George!—you—Oh, I beg your pardon—I don't suppose you care to hear all this."

DOLLY: "Why, Jack—you know I never act like that!"

THE MAN: "Oh, no! Of course not!"

DOLLY: "I've never flirted—with you!"

THE MAN: "Then you meant everything last night—everything?"

DOLLY: "Now, what do you mean, Jack?"

THE MAN: "Ha! ha! You women are utterly heartless."

DOLLY: "Nonsense! I recollect telling you not to wear your hair like that [severely]; it is horrid, Jack. That was just before you went home—and—"

THE MAN: "And all the rest, too—Dolly?"

DOLLY: "All what? I forget, Jack—really—I danced so much!"

[The Man groans. This is awful. Surely Dolly hadn't been up against it at the Club! The thought is terrible! She is simply coquetting with him. He speaks bitterly:]

"Then you choose to forget my words—to treat the whole matter as a joke when to me—to me—it was all such deadly earnest. Oh, this is too much!" He had heard this last in a play once, and he thought it a good line for the present emergency. She was looking at him now with wide open eyes. Very pretty eyes they were, too. They rather softened him. Was it possible he had imagined or dreamed—but no. It was preposterous. Besides, he had something in his pocket—

DOLLY: "I wish you'd tell me what you mean, Jack."

THE MAN [desperately]: "I mean when you were in the conservatory with me last night—when the others were down stairs—and you thought they would think it funny—our being gone so long—when you—when I—was it all a joke, Dolly?"

DOLLY [looking queerly at him]: "Oh—that was when I thought you had gone. Why—" [She laughs and leans over the banister to look at a pretty woman, who is waiting in the hall with two young men, one of whom carries the pretty woman's bouquet—hyacinths, by the way].

THE MAN [with fine scorn]: "Yes—you may laugh—Miss Van Boodle—it is well that you can laugh—at such a small thing as a broken heart—a ruined life—and—er—all that. But there is one memory you cannot take from me—that kiss that I thought so sacred—while to you—it meant nothing!" [He has become quite tragic, and notices as he speaks that the closing strains of the intermezzo make a fine accompaniment for his words. He fumbles in his pocket and brings out a few faded sprays of hyacinth and a long white glove.]

THE MAN: "These things! I have carried them about all day, because you had worn them! I return them to you." [He holds them out to her, but she looks coldly at them and at him, and says:]

"You have made a slight mistake. Those are Mrs. De Ripper's. You will find her downstairs in the hall."

And as he walks down the polished stairway he notices that those last high notes from the violins sound like the wail of some spirit cast out of Paradise.

KATE MASTERSON.

### PIPE THOUGHTS.

THERE is much virtue in being good.

Who are the good? Those who are physically bad.

A WOMAN, a cigar and a razor are alike. They are unknown quantities until they are tried.

It is a wise man who knows his own business.

MOST of us know what is best for us; but few of us act on our knowledge.

Kisses leave their mark only on the memory.

A BAD actor seems worse in the center of the stage.

A CLEANLY woman is the noblest work of water.

DIMPLES are the pitfalls of Cupid.

WHEN a man uses oaths much, he neglects his finger nails.

THE wages of sin is debt; but they are not always paid.

WHEN a woman harps on woman's rights, you may know she has passed twenty-five years.

A MAN who will "kiss and tell," will lie about the kissing.

IN the jeweled crown of qualities, loyalty is the diamond.

Too much perfume suggests too little water.

WE resort to stimulants to drive away the blues; but tobacco is the only one that does not breed a fresh brood of blues.

IT is not wise for a woman to have too many men on the string, for it is liable to break.

THERE would be a great many more homely women if it were not for veils.

WHEN will the average man acknowledge that he should fall as hard as the woman he helps to fall?

WHO are the good? Those who are not found out, and those who are not tempted.

A LITTLE bait often catches a big fish.

A ONE-NIGHT stand is often a weak stand.

THE three greatest blessings: A sound sleep, a bright sun and a sweet pipe.

It is much easier to concoct aphorisms than to live up to them.

ERROLL DUNBAR.



EMILY WAKEMAN.



CHARLES SINCLAIR.



## A PAINTER OF BEAUTIFUL WOMEN.

AS a painter of ideal heads and portraits, Carle J. Blenner has made rapid strides in the past few years, and one is impressed by the indomitable nature that has struggled for recognition in New York city, in the Mecca of the art world, against unfavorable odds. To-day, by reason of his hard work, Mr. Blenner has an assured position, and his exquisite heads are known on both sides of the Atlantic.



CARLE J. BLENNER.

Richmond, Virginia, claims Mr. Blenner by right of birth, but New Haven also claims him, because, from early boyhood, he has resided with his parents in the City of Elms. For three years he was an ardent student at Yale University, giving up his A.M. because of delicate health. As a recreation he went to Marburg, in Hessa, and took up the study of music under the tuition of one celebrated in the musical world. It was in the pleasant German village that he first became enthusiastic over art, and in company with a jolly set of young Munich artists went for a holiday on a sketching trip along the Rhine, for, from the time he was a lad scarcely old enough to hold a pencil, he had shown

such a love and aptitude for drawing that artists who had seen his boyish sketches predicted a career for him, and rebelled at his giving his time to music.

One day, when painting a marvelous bit of Rhenish scenery, it dawned



A PORTRAIT.

for the first time upon Mr. Blenner that he was on the wrong track as regards his life work, and acting upon the impulse of the moment he left Marburg almost immediately, came home to New Haven and entered the School of Fine Arts at Yale University, graduating well to the front. It was but another step to Paris, and in that art centre he served a long and faithful apprenticeship in the Julian Academy, later entering the atelier of the great Bougereau.

Then he went to Munich for a little time and every Summer to Ecouen to study with the animal painter, Schenck.

Back in America with the serious side of life before him, Mr. Blenner took a studio in the Sherwood, and began his career as a painter of beauti-



A COMELY ACTRESS.

ful women, meeting with success from the first, and occupying to-day a unique place in the long list of famous portrait painters. In the Salon, at the Academy, at the various exhibitions the country over one always finds a Blenner study, and it has been his good fortune always to be given a place on the line and to find a ready market for his ideal heads and portraits.

It is for the dainty loveliness, the exquisite coloring and the fine texture of his work that Mr. Blenner is famous. His brush work is finished, his drawing delicate, and he grasps the characteristics of his sitter and therefore succeeds in getting a perfect likeness. The charm of his art lies in his power to see and make to dominate the best that is in a face, the expression which should always be paramount.

Into the realm of Thespis, the fascinating and mysterious stageland, Mr. Blenner has penetrated and succeeded in painting splendid portraits of Madame Nordica as Brunhilde, finished last Summer at Kreuznach, and as yet unexhibited; Slavinski, the pianist, Arthur Bouchier as Sir Charles Surface; charming Isabel Irving, and pretty Lettice Fairfax, and he has orders from several others prominent in the musical and theatrical world. As a painter of lovely women

Mr. Blenner is most happy, though his land and sea pictures are so true, so finely in touch with nature as to give him prominence and orders in that line; but of all things he likes best to do is to immortalize on canvas a beautiful woman.

As yet the artist has not painted his *chef-d'oeuvre*, but he has in mind a large canvas, Shakespearean in setting, showing the faces of women renowned for their beauty and talent, both here and on the European stage.

JANE MARLIN.

THOMAS DAVIES, in his "Dramatic Miscellanies," notes that one of the most beautiful actresses of her time, Mrs. Horton, first attracted notice in a company of "miserable strollers," as Marcia in "Cato," in the grounds of Windsor. He relates: "Cato and his senate met with little respect from the audience; and poor Julia was so truly an object of ridicule that when he cried out in a transport of joy on hearing Marcia's affection for him, 'What do I hear?' my Lord Malpas, wilfully mistaking the actor, loudly said from behind the fence, 'Upon my word, sir, I do not know; I think you had better be anywhere else.'"



A STUDY.



PRINCIPAL MEMBERS  
EDWARD C. WHITE'S



Theodore T. Rook.



Edwin Fowler.



Jos. W. Gardner



Edwin Mordant



Louise Wakelee



W.H. Pendergast



Edward C. White.



Cecilia Griffith.



Mary Talbot.



Nellie Devenish.



D.H. Evans.



H.J. Maloy



A.H. Hurley.



D.F. Brine



Frank S. Arnette



O.E. Hallam.



T.H. Burton





## YORICK'S VISIT

THE door leading into a certain bachelor's apartment was flung violently open, and, striking against a chair, it came back again with such force that it narrowly escaped striking the bachelor as he entered. The bachelor was Ernest Blackstone, a young lawyer not yet old in practice any more than in years, but possessed of some ability and a well authenticated claim to direct descent from an elder and more experienced Blackstone. This claim to hereditary distinction had often comforted Ernest in dark moments; but this particular dark moment at which he seemed to have arrived was, apparently, of a gloom beyond the power of ancestral illumination. For hours he had, unconsciously, called upon the spirit of that illustrious but too remote relative, conjuring that departed shade to help him, but no ray of light had as yet illumined the darkness of his mind; and it was with a scarcely repressed groan of despair that he now dropped into the depths of an easy chair against which he had stumbled in the semi-darkness of the room.

"It is a hopeless tangle!" he muttered. "All for lack of one little thread by which I could unravel it—I was a fool to undertake it!"

With the words he threw from his grasp a roll of papers which struck the ink-bottle on the table before him, and in doing so startled him into a calmer state of mind.

"Confound it!" he exclaimed. "Have I spilt the ink? That would be the last straw in this unlucky business!"

He approached the table gingerly, and peered through the dusky gloom, but it was impossible to see the extent of the disaster, if any, and as spilt ink was his pet superstition he was about to return to the easy chair, when a cheery, ringing voice, heralding its owner, came in through the open door.

"What, ho, there!—What means this Egyptian darkness?—Turn up the lights!—Behold!"—as Ernest had hastened to obey—"I bring great news—Ophelia has been found! The one, the great, the only Ophelia! The turning point in your career approaches, old fellow—the long desired opportunity to prove to an anxious public whether your great talents belong exclusively to the bar or to its successful rival, the stage."

"What are you ranting about, Jack? Sit down and explain."

"Ye gods!—Ranting? Hear!—all ye inhabitants of Olympus—bear this stage-struck Hamlet accuse me of ranting! Behew your heart for thus mis-rating me, but I have half a mind to withhold my news till you apologize in good set terms."

"Why so do I," laughed Ernest, "in any terms you like, Jack—compose the apology and consider it spoken. And now for your news—something bright and cheerful is needed, for I am sick at heart and out of patience with everything."

"As would appear by the look of things in this usually neat apartment. By Jove! The ink-bottle seems to have had a narrow escape!"

And placing on the table a queer-looking parcel he had been carefully holding, Jack Farquhar hastily restored the ink-bottle to its normal position.

"Have I spilt the ink?" asked Ernest. "I was trying to find out when you came in, but hadn't the courage. No, but it was a narrow escape. I accept the good omen!"

"By my halldom, Ernest, you are as superstitious as any old Celtic grandam—but I'm half disposed to believe in omens, to-day, myself—'augurs and understood relations' and so forth—for here have we been at the end of our resources to find a satisfactory Ophelia—ready, in fact, to give up in despair our great amateur performance of Hamlet, when who should appear in the very nick of time to fill the bill but *she*, the fair, the unexpressive she in very sooth, the one, the only Ophelia!"

"Whom do you mean?" exclaimed Ernest. "You can't intend to say—it isn't possible!—You don't!"

"But I do—Miss Thornton herself, home for a brief holiday. By some freak of fate she is out of the bill for Christmas week; and being troubled by a slight hoarseness our guardian angel sent her for rest and change of air to her old home—"

"But if she is ill?" began Ernest.

"But she isn't—permit me to know. If a three years' practice in a country town, so healthy that she is my first patient in six weeks, doesn't fit me to judge I may as well tear up my diploma. She is as well as ever she was in her life. My sovereign specific for singers' sore throat made quick work of that slight hoarseness. Her voice is as clear as a bell, her pulse is normal, her head is cool, and her heart is as warm as ever, or she wouldn't have come to the rescue when I explained the threatened collapse of our grand amateur entertainment all for want of Ophelia. O, you lucky fellow!—no wonder you believe in omens—good ones! Think of playing Hamlet for the first—perchance last and only—time to such an Ophelia. No wonder you sit there, triumphant and wreathed in smiles! Fate herself extends the glad hand to you—"

"A left hand, alas! while her other hand holds the shears that must

cut in twain the thread of life, of more than life to me," Ernest interrupted, while the momentary expression of joy and triumph faded from his face. "It is impossible, Jack; I can never meet her again."

"Lord bless us all! Marry come up! And heaven save the mark! What's up now?"

"I am obliged to give up the case, Jack. It was hopeless from the first, because of the missing papers—I can make nothing of it after nearly a year's hard work—"

"What are you talking about?" exclaimed Farquhar, in such genuine bewilderment that he forgot the customary embellishments by which he sought to give the right stage flavor to his conversation. "Do you refer to that crazy story of a great fortune in chancery, or somewhere equally difficult of access, of which Miss Thornton is the rightful owner if only she could prove it by documentary evidence?"

"Precisely—and it isn't a crazy story at all—had I thought so I should never have encouraged her to proceed in the matter. I have studied the case at intervals for the past year, and have gone twice to England in search of evidence—there are the papers, if you care to look at them. They speak for themselves, and they prove to me beyond doubt that Miss Thornton is the direct heir to a fortune of more than half a million pounds sterling, and which has by this time nearly doubled itself. All that is needed to prove it in any court in Christendom are two marriage certificates, no trace of which can be found, as I am not even sure of the names of the parties to the marriages. Although the women in both instances are Thorntons the masculine names are lost. Of course it would appear that one or possibly both the husbands were named Wilmerding—the family name of Miss Thornton's mother—but I can find no atom of proof that such was the case. In fact, no evidence will suffice except the marriage certificates of these two Thornton women, or failing that an entry of such marriages in some parish register. I have haunted the churchyards and delved in the church records of half the parishes in that part of England from whence the original Thorntons were derived; but my search has been fruitless. I am ready to curse the hour when an over-sanguine temperament and—other things led me to think this quest an easy one; and—in short, I made a foolish promise—so easy did I think it then!—not to see Miss Thornton again until I had found the missing link in the chain of evidence."

"Whew! This is a tangle indeed," exclaimed Farquhar. "But, my dear Ernest, there must be some way out of it. Or, if not, the promise must be broken—foolish enough it was, as you say, but the lawyer who can't find a good reason for breaking a silly promise—oh, never shake your head at me, man!—I tell you there is a way, or we must make one. Now, listen!—I belong to the optimistic school—a kind of advanced Christian Science, combined with common sense and a pharmacopœia—that's why my patients don't die. Regard me now as your physician and answer my questions truly as to a confessor. When you made this foolish promise was it given to Miss Thornton the actress, or Miss Thornton the woman?"

"To Miss Thornton the woman, of course—that is, to Nelly Sloane. You know as well as I do that she is Miss Thornton for the public only, having assumed the name because of family associations and having a taste for genealogical research."

"Exactly—we needn't go into that. And was this ill-advised promise on your part given in the character of Ernest Blackstone, the man and legal adviser, or was it made by Lionel Barton, star of the Garrick Amateur Club?"

"What nonsense! Of course I gave the promise in my own character, as Ernest Blackstone."

"Hooray!—that is to say, Eureka! We have found the way. You need not meet Miss Nelly Sloane at present, Mr. Ernest Blackstone, since promises and conscientious scruples and things stand in the way of it. But to-morrow morning Mr. Lionel Barton will rehearse Hamlet to the Ophelia of Miss Ethel Thornton—rehearsal called at 11 A.M., which brings me at last to my business in calling here—"

"But—but—this is no way out at all," began Ernest.

"I anticipate your objections—a mere technicality, a legal quibble—precisely. Neither very deep nor very wide, but 'twill serve. And now—adieu!—Remember me! It is thy word. Eleven o'clock sharp. I shall be there to present you to Ophelia. I asked if she had met Mr. Barton, but she smiled and said 'No—she would be charmed to make his acquaintance.' Oho, old man, you look brighter—trust me! All goes well, and now good-night."

Ernest grasped the extended hand as heartily as it was given, while he rose to accompany his friend to the door.

"But are you not forgetting something, Jack? What is this queer-looking parcel—it makes me shiver only to touch it."

"You stay me in a lucky moment—why, I brought this for your benefit, and I had almost forgotten to tell you about it. This," he continued, tak-





ISADORE RUSH.



ROLAND REED.

Photos by J. C. Strauss, St. Louis.

ing the parcel and removing a multitude of outside wrappings, "this is the skull of Yorick, the king's jester. Our property man has lost, or mislaid, or perhaps sold the one we had procured for him; and I am lending this in honor of a great occasion. As such things go it is remarkable—there!" as the gruesome thing emerged from its coverings. "Observe how fine must have been the head of which this is all that remains—think what a receptacle for good gray matter was once afforded by this shapely cranium! And yet the brain it once incased could find no better work to do than plan out a series of the cleverest crimes known to the early years of this century. In brief, this skull which is to serve for Yorick's on Christmas Eve once formed the head of the most remarkable criminal of his day, and it is valuable to me. I find it a direct contradiction of all the present-day theories of degeneration. When people bore me with Mr. Max Nordau and Professor Lombroso I answer them with this," and placing the skull carefully in the centre of the table Jack pointed out on its polished surface the broad and intellectual brow, and the line of the long, firm jaw and chin.

"As you may see, it is a particularly fine specimen of its kind, and I need not urge you to be careful of it. Ernest, for, to be frank with you, I value it highly as an heirloom. It belonged to my great-grandfather, who also valued it as an unanswerable argument, I have been told, of his pet theories in regard to crime—but I must tell you all about that some other time. Good-night and good luck! And take good care, I charge you, of Yorick's skull."

As the door closed after the light-hearted speaker, Ernest once more dropped back into his easy chair.

"What a good fellow he is! But for him I shouldn't have known how to meet her. What will she say to such a simple ruse for evading my promise? What should she say if she is as glad of the excuse as I am, and I dare to hope she is—yes, I cannot have deceived myself entirely. She did not wish me to make the promise—it was my own over-confidence that raised the barrier between us. Well, for to-night and to-morrow, and a few more happy days, let me be Hamlet only and she Ophelia. Afterward!—why, that is yet to come, and I shall meet it when it comes." And lapsing into pleasant musings Ernest forgot everything but the thought of Nelly Sloane, and the happy consciousness that he could still meet her as Ethel Thornton.

He was roused from this agreeable train of thought by the increasing chilliness of the room, which forced him to realize that the fire in his grate had almost disappeared in gray ashes, while the windows of his room were closed in by soft curtains of snow.

"Genuine Christmas weather after all," he exclaimed, starting to his feet and hastily adding fuel to his fire, which he had soon stirred into a ruddy glow.

"How imprudent!" he continued, laughing aloud. "If I should be so boarse to-morrow that Hamlet may creak like a raven—but, no! I never take cold—and neither will I take any chances."

He drew down the shades over the snow-laden windows and closed the heavy curtains; and then, having turned on every burner in the room, examined the thermometer and found that it showed a wholesome temperature.

"And now for my lines—I know them as I know the alphabet, but I should run over them once more, I suppose, to make assurance doubly sure—there! I must beware of that quotation habit—best leave all that to Jack."

Having found a carefully typewritten copy of Hamlet, he began reading it aloud, calling out cues in a variety of voices, and reading his lines without looking at them, till he presently found himself startled and confused by their too familiar sound.

"I know it too well," he thought; "better put it aside and not think of it till to-morrow—is it possible?" as he consulted his watch, "1 o'clock! Why, the time has flown—I'll go to bed, or I shall oversleep myself in the morning."

But this made it necessary to prepare what he usually referred to as his "couch," and while he partly thought and partly communed aloud with himself, the bachelor, for many years accustomed to bachelor ways, proceeded to arrange pillows and quilts on a framework that served by day as a very imposing Turkish lounge.

"I'm afraid I shan't sleep a wink!" he declared, flinging himself among the pillows. "Perhaps I really fell asleep sitting there before the fire—there's too much light here anyway—there! That's better. The fire-light is quite enough and much pleasanter. What a warm, ruddy light it throws on the furniture! What a mysterious gloom it gives the shadows, too—why, that dark corner by the bookcase looks strangely uncanny! If I didn't know that I am lying here, in my own room, I should think I looked on some of those dark, shadowed churchyards through which I wandered when I was abroad last Summer—ugh! How cold it is—a good old-fashioned Winter night!"

He drew the warm down counterpane up to his chin, and then with half-closed eyes, luxuriously comfortable, lay still, gazing at the leaping flames as they shot out of the now brightly burning anthracite.

"Glad I heaped the grate with coal enough to last till morning—how bright it burns—how the blue and flame-colored light leaps from piece to piece! It lights up the whole room as bright as gas—how it shines on the table and on Yorick's polished cranium. Holloa!—what has happened to Yorick!"

This exclamation was justified, and it was with a feeling of inexplicable surprise that Ernest noted his own calmness at beholding a series of phenomena which would, ordinarily, have frozen his blood with horror. He saw the skull which had been left by his friend Jack slowly fade till its outline was lost in pale, lambent, misty light, out of which grew a well-rounded face, of extreme pallor, with broad brow over which clustered a mass of dark waving hair. Dark eyes of burning lustre glowed where the empty sockets had been, and above those eyes were brows of midnight blackness, heavy, arched, and almost meeting over the well-molded aquiline nose. The jaw and chin had the strength and fineness of outline to which Jack had drawn attention in the skull; and the grinning teeth were now concealed by a mouth which might have been chosen as the model for a Greek statue.

It was probably because his gaze was riveted to the head of this startling apparition that Ernest failed to observe the figure pertaining to it evolve from the air; but he was still unconscious of any feeling of surprise.



when his extraordinary visitor glided forward and, moving the arm-chair so as to bring it opposite the lamp, sank into its comfortable depths.

"I make no apology for intruding upon you, Mr. Blackstone," the apparition began in a voice that was both clear and deep, though it had a strange, far-off cadence, as of an echo that had traveled immeasurable distances. "nor will you, I think, consider my visit an intrusion when I have explained its object. You have sought me in vain for many months; you have, perchance without knowing it, invoked my presence at all hours of the day and night; and tho' I have desired to aid you, this is the first occasion on which I have been able to respond in a tangible manner. I see that I surprise you—you wonder who I am—and it really seems as if I ought to present myself in some way. Call me Yorick for the present—Yorick, the king's jester. Life is but a jest at its best—or worst! Many a jolly laugh I had out of it, many a jest, both sweet and bitter, which I am paying for now—but no matter! I had my day—I had my day."

He waved his hand with a sweeping gesture toward the east—it was a fine hand, beautifully formed, with long and tapering fingers, delicate palm and polished nails, the kind of hand which gives effect to any gesture; and immediately Ernest beheld, as in a panorama, a series of pictures pass before his vision. He saw two beautiful girls, respectively about twenty and twenty-four, in a large, old-fashioned drawing-room, their surroundings betokening wealth and taste. "The two Thornton girls—Cecilia and Grace," the voice went on, as if growing stronger by use, though still far away, but so clear and distinct that not a word was lost, "and these gentlemen who now enter are the two Mr. Wilmerdings, Robert and Alfred. They are suitors to the young ladies. Ha-ha-ha!—I loved both girls myself. Aye, both, and passing well, too; had I been able to decide which I loved best I think I could have been the successful suitor to either of them—but vacillation lost both to me. It was that rare occasion in my life when I didn't quite know what I wanted, so of course I didn't get it—not just then; but I made up for it in other ways. Yes, yes, you shall hear. I married these two girls to those two men, Cecilia to Alfred and Grace to Robert! Ha-ha-ha! How I did enjoy the little blunder—I must have my laugh about it even now, because, you see, it *ought* to have been Cecilia to Robert and Grace to Alfred! Ha-ha-ha! The marriage was secret, at midnight in the church, and almost in the dark, for by the light of a single taper mistakes will happen. I had been such a good friend to them, too, for I had procured the licenses and somehow the clerk had made the same mistake about the names, so that made everything quite right and valid, and what holy Church had done could never be undone. Very sad—very sad, for the brides and bridegrooms; but it amused me greatly, and after all the marriages turned out as well as marriages generally do—and I, for one, never believed a word of the scandals whispered by evil-minded people for the next score of years. But these two marriages were never recorded in the church register—that's why you couldn't find them there; and the marriage lines of the two happy couples were never asked for—dear me! No, for I fear all four would have been glad enough to destroy such records; but I did my duty by them. The certificates of marriage were duly made out and witnessed by my own sexton and his wife—sole witnesses to the marriages, and devoted to me like all my parishioners; oh, truly devoted, I assure you. You would like to have those precious papers now, Mr. Blackstone?—they are just what you need! Be calm—they are safe. You may have heard the devil is not so dark-complexioned as his enemies would paint him; and that is true, sometimes; since he sends me here to-night to help you out of a dilemma you could never win clear of without his aid. Ah-ha-ha! No doubt he has work in store for the Thornton millions—they have been lying idle too long!"

Again he waved his hand, and Ernest beheld the interior of a church, old-fashioned, with groined ceiling, stained-glass windows so beautiful he could not but notice them, notwithstanding the preoccupation of his mind and the dim light which was given out by a single taper that burned on the altar.

"The parish church of Combe-Arrow in — shire," continued the voice, still clear and vibrant, but sounding further and further away. "A gem in the eyes of antiquarians, one of the oldest parish churches in dear old England. Without, on the east side, is a Druid circle; and opposite the

circle, in the church wall, is a loose stone on which is scrawled a rude drawing of the rising sun—remove that stone and in the aperture beneath it you will find two folded papers—they are the certificates of marriage so vainly sought for by you."

Even while the words were spoken Ernest saw that the interior had given place to an exterior of the church, with a moonlit view of a churchyard so familiar that he recognized it immediately as one he had often seen, but when or where he could not remember.

"And you will forget it again," continued the voice, now growing so faint the words came as in jerks, less and less distinct, till they faded into silence. "Make a note of the names—Combe-Arrow Church in — shire—loose stone in church wall, east side—marriage lines of Cecilia Thornton to Alfred Wilmerding and of Grace Thornton to Robert Wilmerding—married by Reverend Guilford St. Roche, witnessed by James Hobson, sexton, and wife—hasten!—lest you forget—write—write—"

Without a thought of resistance Ernest obeyed; and it was only when the words looked back at him in black and white from the paper that he was aware that his writing table looked just as usual, even to Yorick's skull, which seemed to grin mockingly as he threw down the pen, and glancing around seemed waiting as if to take further orders from his mysterious visitant.

But he was gone—the empty arm-chair stood invitingly in the fitful glow of the fire, and Ernest, wrapping the down quilt more closely about him, gladly responded by dropping into the vacant chair, where he instantly yielded to an overpowering desire for sleep, and was immediately wrapped in dreamless oblivion.

"Holloa!—house—house! Awake! Ernest!" Bang! bang! bang!

Ernest rubbed his eyes, stretched his limbs lazily, for the fire still burned brightly and his easy chair was warm and luxurious. Then suddenly aware that an unusual racket was taking place at his door he started hurriedly to his feet, and, somewhat impeded by the quilt which was still wrapped about him, made what haste he could in answer to the imperious summons.

"Holloa, Jack! What's up?" he asked.

"You are—at last—thank heaven!" answered Farquhar, entering. "By Jove! What a sleeper! Got the receipt for it, put up in small vials? It would be worth a fortune to me, for patients afflicted with insomnia. Don't look grumpy, old man, at being waked up—rather thank me, instead, for my thoughtful attention. It occurred to me you might oversleep yourself this morning—and now it's half-past 9, and rehearsal called for 11. Hurry up and come with me to breakfast. Why do you stand there staring at Yorick?"

"Yorick paid me a visit last night," answered Ernest, as he glanced over a slip of closely written paper that lay on the table. "I'd

swear it had been a dream but for the evidence of my eyes—look! Read—you see it is my handwriting."

"Combe-Arrow Church—stone in church wall—marriage lines of Cecilia Thornton to Alfred Wilmerding, etc. Have you taken to writing in your sleep, Ernest?"

"If so I can only say that I know much more in my sleep than I do when awake—however, I'll get ready for breakfast, Jack; but while I dress you must listen," and Ernest hurriedly described his experience of the past night.

"Quite interesting," said Farquhar. "Make an excellent paper for the Psychical Research Society. I advise you to treat it under these heads, Mental Telegraphy, Thought Transference, and Subconscious Memory."

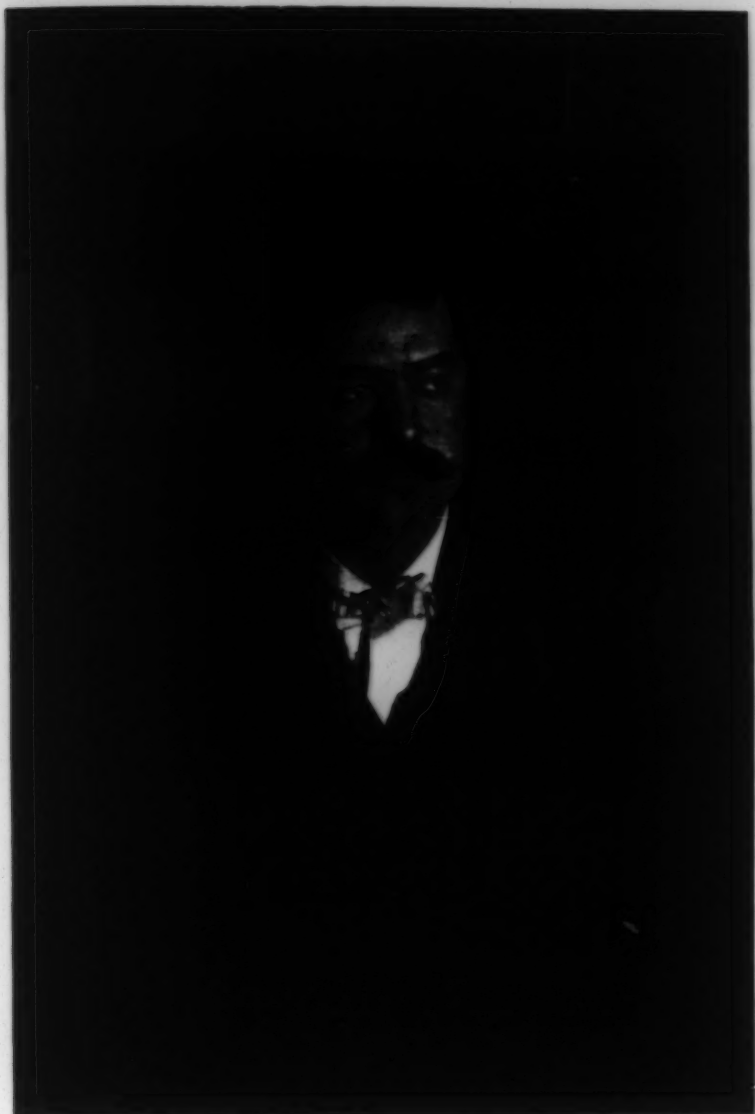
"Call it by any name you please," returned Ernest cheerfully. "I shall call it Yorick's Visit. I believe in ghosts, you know; and, by the way, what was the name of the living representative of Yorick's skull?—No, let me tell you—it was the Reverend Guilford St. Roche, of the parish church of Combe-Arrow, — shire."

"Why, so it was," admitted Farquhar. "A noted criminal he was—a skillful forger, a murderer, a perfect devil, in short; and yet, according to local accounts, one of the most fascinating men of his day. Several of his congregation, mostly women, insured their lives for his benefit. He outlived them all and collected the insurances. He must have overdone the business, though, clever though he was; for suspicion finally attached itself to him on account of the number of policies collected by him. I have the



KATHERINE MACNEILL.





LOUIS CASAVANT.



WILLIAM ELMER.



EMMET DEVOV.



JOHN J. FARRELL.





A HUMBLE ROMANCE.

"I say, Lizzie, who is he, anyway?"  
 "Why, that's ole Arden, the actor."  
 "What makes him look so kind o' wild like?"  
 "Yer see, one night he had to play a new part an' he went to the t'heater an' left his wife an' child sick in bed—dat's his child wot's a walkin' wid him now. It worried him so dat when he got onto de stage he forgot wot he had to say an' de folks all began to giv him—dey t'ought he wuz drunk. De manager got after him an' discharged him, an' as it was late in de season he couldn't get no more engagements. He got behind wid his rent an' t'ings kep gittin' from badder to worsen till de ole feller went looney. Dey wanted to put him in de 'sylum, but his daughter dere held onto him 'an wouldn't let him go. Some of his t'heater friends got her a place an' she makes enough to pay de rent of a messer's room in an alley an' git enough to eat. De ole man keeps a'thinkin' he's in de t'heater all de time an' keeps spoutin' lines from pieces wot he's played in—he's speakin' some now!"

whole story, including his public execution, in a very curious book, 'Lives of Intellectual Criminals'—you can read it some day, but not till our great revival of 'Hamlet' is over. Are you ready? Come—it is five minutes to 10 o'clock."

Happily the rehearsal and subsequent performance of "Hamlet" passed off with great eclat, and Ernest no longer felt called upon to restrict himself to the acquaintance of Miss Thornton in his professional capacity only; for, whether he made the statement in good faith or otherwise, he boldly declared that he had found the missing papers, and should soon be ready to bring his case into court.

On referring to his notes in regard to the various parish churches he had visited while in England, he found that he had been several times to that of Combe-Arrow; and when he again visited the place, a few weeks later, he instantly recognized the churchyard, the Druid circle, and the loosened stone in the church wall marked by the rude drawing of the rising sun. But when he had removed the stone, how his heart beat almost to suffocation, how his hand trembled as he drew forth from the aperture the well-remembered papers, yellow with age and damp, the words scarcely legible, but still beyond question the marriage certificates so eagerly sought and then so hopelessly despaired of.

"I knew you would find those papers, Ernest," said his wife, one day about a year later and after the great Thornton claim had been decided in her favor, "because I am something of a believer in spirit intervention myself."

"You had always such confidence in me, Nelly. But to tell you the truth, dear, I was horribly afraid of disappointment myself. How could you feel so positive about it?"

"Why, because—now don't be angry, Ernest—I had those papers put there myself, so you see, dear, I had positive knowledge. You mustn't look at me like that—I'll tell you all about it. Just before I came home that time about Christmas, you remember, mother sent me word that she had found the missing papers among a lot of literary lumber and rubbish which we had picked up during our last visit to the home of my ancestors, and which we had not thought worth looking at. I was just wondering how I was to let you know about it when Jack Farquhar told me about that extraordinary dream of yours, and that showed me just how I could arrange it."

"But, good heavens, child! Suppose the papers had been lost?" Ernest interrupted.

"Oh, I had to take my chance of that—I wasn't going to have you disappointed—not, at least, if I could help it, and that seemed the only way to avoid it."

"And you risked the loss of millions, Nelly?"

"Pooh! Nonsense! Of what use were millions if I couldn't have you to share them with. And I'm sure the disappointment would have killed you—it might, you know! Men have died for love, and disappointment, and all that, no matter though Rosalind said otherwise."

"Oh, Nelly—Nelly!"

"There, you needn't smother me! Besides, there was no real danger about losing the papers. Jack Farquhar was my messenger. You must forgive me that, for I shouldn't have known anything about it if Jack hadn't told me; and now he's engaged on a wonderful article for the *Psychical Review*, in which he proves that your mind was in unconscious communication with his after he left the skull, and that my mind influenced yours because I was thinking of the marriage certificates, which had probably once been kept in that hiding place; and that all the rest was sub-conscious memory."

"All right, dear—he is welcome to his theories. As for me, I prefer to put it all down to Yorick's Visit."

ELIZABETH C. WINTER.

## GALLANTS AT THE THEATRE.

In his "A Book of the Play," Dutton Cook recalls the habits of gallants at the play in the old times: "They sat upon the stage, paying sixpence or a shilling for the hire of a stool, or reclined upon the rushes with which the boards were strewn. Their pages were in attendance to fill their pipes; and they were noted for the capriciousness and severity of their criticisms." In "The Devil Is an Ass," Ben Jonson thus describes the demeanor of a "gallant" occupying a seat upon the stage:

To-day I go to the Blackfriars playhouse,  
 Sit in the view, salute all my acquaintance;  
 Rise up between the acts, let fall my cloak;  
 Publish a handsome man and a rich suit—  
 And that's a special end why we go thither.



THE FOOTLIGHT FEVER.

“**A**DVERTISING, advertising,” loudly cries each footlight pet,  
And it really is surprising what a large amount they get.  
Life and death they make a “fad” of—if a subject there can be  
That they cannot make an “ad.” of it has not occurred to me!  
Mother dies. “Her offspring tender is Miss Fitts, the sweet  
soubrette.”  
Father goes. “His son is Bender, finest light comedian yet.”  
House afire. “Cobb’s Combination—every night they change their  
play—  
Rescues guests from conflagration in a most heroic way!”  
Runaway! “Miss Susie Steevens checked the horse’s maddened  
rush!”  
—Really Susie wasn’t near ‘em, but that doesn’t matter—hush!  
Jewels gone? “Oh, never, never, surely that was dead long since?”  
Not at all—the public clever gulps it down and doesn’t wince!  
Have you noticed how the actors when their married life is queer  
Hold back their divorce proceedings till they play engagements here?  
Have you chuckled when the authors scorching paragraphs indite,  
Hinting wicked plagiarism, just before the opening night?  
Advertising, advertising, runs the whole “profession” through—  
‘Tis the Thespian’s bread and butter, terrapin and truffles, too!  
Let us not begrudge the mention that the players long to hear,  
Children of a fertile fancy, warmly welcomed all the year!

EDWARD E. KIDDER.

A COUNTRY CIRCUS AT HOME.

**T**HERE has been always to me a peculiar fascination about a circus—  
an awe-inspiring sense of danger in all the wonderful doings of the  
performers—and to be invited to view the inner workings of it all;  
to visit a small country circus in Winter quarters, filled me with almost  
childish excitement, and I accepted the invitation with alacrity. I thus  
learned what their life is, these men and women of the ring, and a hard  
working, serious, busy, earnest, good-hearted people they are. I know  
now how the graceful bare-back riders achieve their difficult feats, how  
the acrobats learn to turn double somersaults, and I have discovered why  
they do not break their necks while being taught their different “turns.”  
Above all, I have actually ridden a circus horse around the ring, and have  
done circus tricks myself.

The first person I met was the manager, a dapper looking man, an ex-  
acrobat and an aeronaut. “But he hasn’t been up in a balloon since we  
were married—I guess because he has had something to live for,” spoke a  
sweet voice behind me, and, turning, I was introduced proudly to the wife,  
a pretty, plump, modest, little blonde, with rosy cheeks, bright blue eyes,



MR. AND MRS. HART CONWAY.

and a pleasant smile. Evidently, they have made a circus pay, for he wore  
a large diamond in his shirt-front, and she had some of the same jewels in  
her ears and on her fingers—plenty of them. In fact, there did not seem to  
be any of this world’s goods denied this little woman, as I afterward  
learned by talking with her. “But I haven’t many friends,” she said,  
rather pathetically, I thought.

As we made our way through the cluster of young fellows in street garb  
gathered around the stove outside the ring, I recognized the faces as those  
I had seen in the performance the night before, when their owners were  
more scantily clad. The little lad with the dirty face just leaving for  
school was the one who looked so cute in red tights, and rode so marvel-  
ously on a big white horse—the youngest boy rider in America, only  
eleven years of age,” I recollect that the ring-master said. Well, even if  
he is sixteen, he looks only eleven. I was told that he is so much absorbed  
at present in learning to turn a double somersault on horseback that he  
neglects his lessons. If his work satisfies him in the future, and he can  
get along without knowledge, so much the better for him.

There was the clown—the one whose face when made up was really  
sweet in expression—and I wondered which of the two faces showed his  
true character. I discovered in a few moments, when he spoke rather  
impatiently and sarcastically to a really hard-working little fellow, who  
tried unsuccessfully a half-dozen times to land on his feet after being  
turned head over heels by his big brother. He was continually saved  
from breaking his head open by the clown pulling two ropes which ran up  
over pulleys and which were fastened at each side of a belt around the  
little fellow’s waist. Later on, however, he fell many times, when prac-  
ticing without the ropes, but the mat on which he stood was well padded,  
and he did not receive as many hard knocks as he will experience later in  
life.

My attention was soon diverted to the bareback rider of the previous  
night’s performance, a young girl of only fifteen, an adopted daughter of  
the manager and his wife, who came into the ring with her hair twisted up  
on kid curlers all over her head. She was dressed in her practicing suit of  
dark blue jersey cloth, scant bloomers, a plaited skirt, about ten inches long,  
a plain loose waist, blue stockings and white sandals, the whole very dingy  
on close inspection, but at the same time most becoming to the slender,  
girlish figure and earnest young face; far more so, I thought, than the tinsel  
and gauze of the evening. I am sure that she was not of my opinion, how-  
ever, for she appeared rather embarrassed as she stood in the centre of the  
ring until her beautiful white horse was led in, when she forgot herself,  
and mounted him with a natural grace that quite fascinated me.

“She was so awkward and ungainly when we first took her that every-  
one wondered what we wanted with her,” explained Mrs. Manager.

“Poor little soul,” I thought; “probably that fellow who holds the



LOTTIE BLAIR PARKER.





UNA ABELL.

whip and stands in the centre of the ring has put you through a course of training that has worked all the awkwardness out of your movements, but at the same time all the happiness out of your life."

I therefore watched her face closely as she rode. She was fastened by a rope to what they call the "mechanic," a clever contrivance built of two pieces of wood placed at right angles, one upright in the center of the ring and the other extending over the rider's head. Along these boards, on pulleys, runs a rope, held at one end by a man in the centre of the ring, and at the other attached securely to a suspender and belt worn by the rider, so that she might be pulled up at any moment in case of a slip, the whole affair turning on a pivot so as to follow the horse. While one man guided the "mechanic," and another held the rope, the trainer watched the girl at every turn, directed her movements minutely, and when she failed said quite kindly, "Try it again."

As she rode 'round and 'round the ring, now standing, now sitting, now jumping—silently and with remarkable perseverance, she looked calm and interested, absorbed in what she was doing and perfectly fearless. I afterward chatted with her, and she told me that she never felt any fear, was really fond of the work and that she had been able to stand on her horse the first day of practice, although it is most difficult. She was a quiet little body, and quite different from my mental picture of a circus rider. I asked sympathetically if it tired her, but she said quickly, "Oh no, I don't practice long enough to get tired. Of course, you know, we do these things twice a day all Winter to keep in practice."

With that she left me, and, walking over to a box beside which a man was standing holding a tin saucepan filled with warm milk, she took out a huge black snake and held its head in the pan until it had had its meal. Another and still another snake she fed, until my flesh crept, but she seemed to think nothing of it, and asked me calmly if I would like to hold one, which I gratefully declined, and the information vouchsafed that they were perfectly clean, being bathed once a week, did not make the offer any more tempting.

"Snowball" was to me a very interesting member of this troupe—a negro boy who had been a jockey for five years. He told me there were five oceans, "the Antic Ocean, the Specific Ocean, the Indian's Ocean"—and he could not remember the rest, but thought there were more. I mentioned the Chicago "Inter-Ocean," and he grinned and said, "Yas, dat's it." He had on the remnant of a pair of men's ties, and when I asked him to dance he tied them on his feet with strips of white muslin, and danced as only a "nigger" can dance. When I left him he was straining his ears like a deaf person to catch every note of a negro melody some one was singing for him.

As I mounted the narrow rough wooden stairs to the living apartments, which opened off a balcony overlooking the circus ring, I wondered at the beaming face of the trainer, who had just descended; but as I passed the cages of monkeys, parrots and wild-cats, located around the balcony just at the door of the eating and sleeping rooms, I came across a pretty, fat, blond, curly-headed baby contentedly lying in a baby-carriage, which accounted to me for the beaming face. The jabbering of the parrots, the squealing of the monkeys and the cooing of the baby made such a chorus that to escape it I stepped into a room, which happened to be the kitchen, the floor, ceiling and walls of which were built of rough wood, but spotlessly clean, where a motherly, sweet, fresh, bright-looking woman, enveloped in a big white apron, and with eyes like the baby's, was busying herself. The dining-room came next, built like the kitchen, but on a larger scale, containing three long narrow tables—one for the working people, one for the performers, and one for the manager and his family.

The door of the next room stood open, and I peeped in. It was one of the bedrooms, though not much more

than a closet, the entire space being built into an upper and lower bunk or bed, leaving a square space in one corner of the room in which only one person could have stood at a time. The manager, however, had papered and furnished one good-sized sleeping-room for himself and wife, and it was even rather dainty in arrangement.

A girl in a soiled loose gingham dress stepped out of one of the rooms, and I recognized her as the young woman with the pretty face and form who did aerial feats so gracefully. "That man she spoke to is her husband. He travels with us, and they are very happy," explained the manager's wife.

I descended to the ground floor, and was just in time to see the rehearsal of the dog, which is not only a bareback pony rider, but when he performs successfully goes in triumphantly to whip all the little dogs, and when he fails slinks sulkily into a corner. We then penetrated to the place from whence all the wonderful things emerge at a circus performance. A row of stalls greeted my sight, occupied by the beautiful white horses which I have always loved, each one identified by his name printed up over his head, each rider having his or her own horse.

I expressed a desire to ride around the ring, and in a few moments one of the horses was saddled for my benefit. The trainer fastened the belt and suspender around me, attached the rope from the "mechanic," helped me to mount, and I started, with my heart beating a little faster, I must acknowledge, for riding around a circus ring had never fallen in my line before. The horse trotted quite gently for a few moments, and I thor-



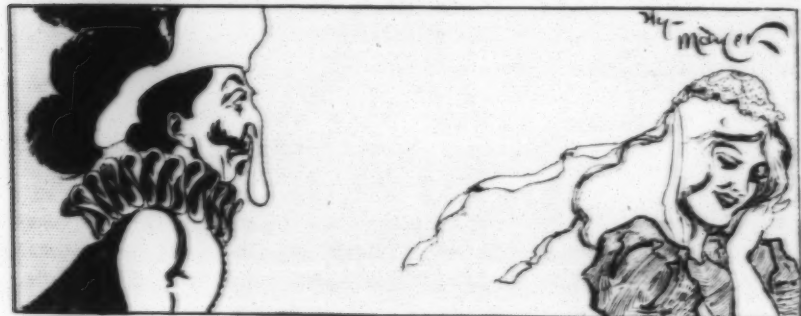
IF CYRANO SHOULD KISS ROXANE.



I.



II.



III.

oughly enjoyed the new experience. We tried some few simple tricks, so successfully, I thought, that I grew ambitious, and asked for another turn around the ring at a speedier gait, and so we started, but my steed was evidently also ambitious, or he and I had not come to a definite understanding as to the direction in which we were to go, for I soon found myself clinging desperately to the saddle to keep from being flung into the seats outside the ring, my feet in the air, my bespangled riding skirt borrowed from the manager's wife, floating wildly in the breeze, and, to lapse into comic song vernacular, "my golden hair was hanging down my back."

After an excited, "Now I feel afraid!" from me, and an impertinent, as I thought, "Sh—!" from the trainer, at which I became meekly, though indignantly, silent, I found myself, not in the seats with a broken head as I expected, but dangling in a most undignified manner at the end of the "mechanic," and when the horse came to a sudden standstill at a second, "Sh—!" I discovered that "Whoa!" is a term unknown in a circus ring, and that "Sh—!" is used instead, whereupon I mentally begged the trainer's pardon, and thanked him for saving my life.

By this time I was tired of circus life. I longed to get out into the fresh air, away from the general untidiness that is necessarily attendant upon the life and work of these people. They arise at five in the morning to be able to finish their labors before their real work commences, and live when on the road in their cars, giving two performances a day, no two days in the same place, traveling always under more or less danger from the fact that they carry carloads of stuff (seven in this case, and seventy-five people) drawn generally by a special engine, and therefore not on schedule time. In addition, their work itself is perilous. They break arms and legs, sprain ankles and receive bruises with equanimity and remarkable stoicism, taking it all as a matter of course and fearing nothing. I thought of the many women I know with weak nerves, and then of these women who do not know what nerves are—and found the solution of the difference in work, necessity and strong will power.

I said good-bye to them all—the fat baby and the parrots, the motherly-looking woman and happy father, the pretty girl and the clown, the negro boy, and the timid little bareback rider, the spruce looking manager and his sweet-faced wife, and, as I walked down the street, felt rather regretful when I realized that one more childish illusion had been dispelled.

HELEN BAIRD.

THE OTHER HALF.

"God made the country,  
And man made the town;"  
But the devil made the hypocrites  
Who run the actress down!

OGDEN WARD.



JULE WALTERS AND LOUISE LLEWELLYN.

SHE KNOWS.

O F all the girls I call upon  
There's one who always knows  
Just what to do—just what to say  
To banish all my woes.

Her chair is placed beside my own,  
We speak in accents low;  
Ah! who can tell the restful bliss  
Those quiet moments know?

Perhaps it's money that's her aim,  
But happiness is sure;  
She never will refuse my hand  
For she's my manicure.

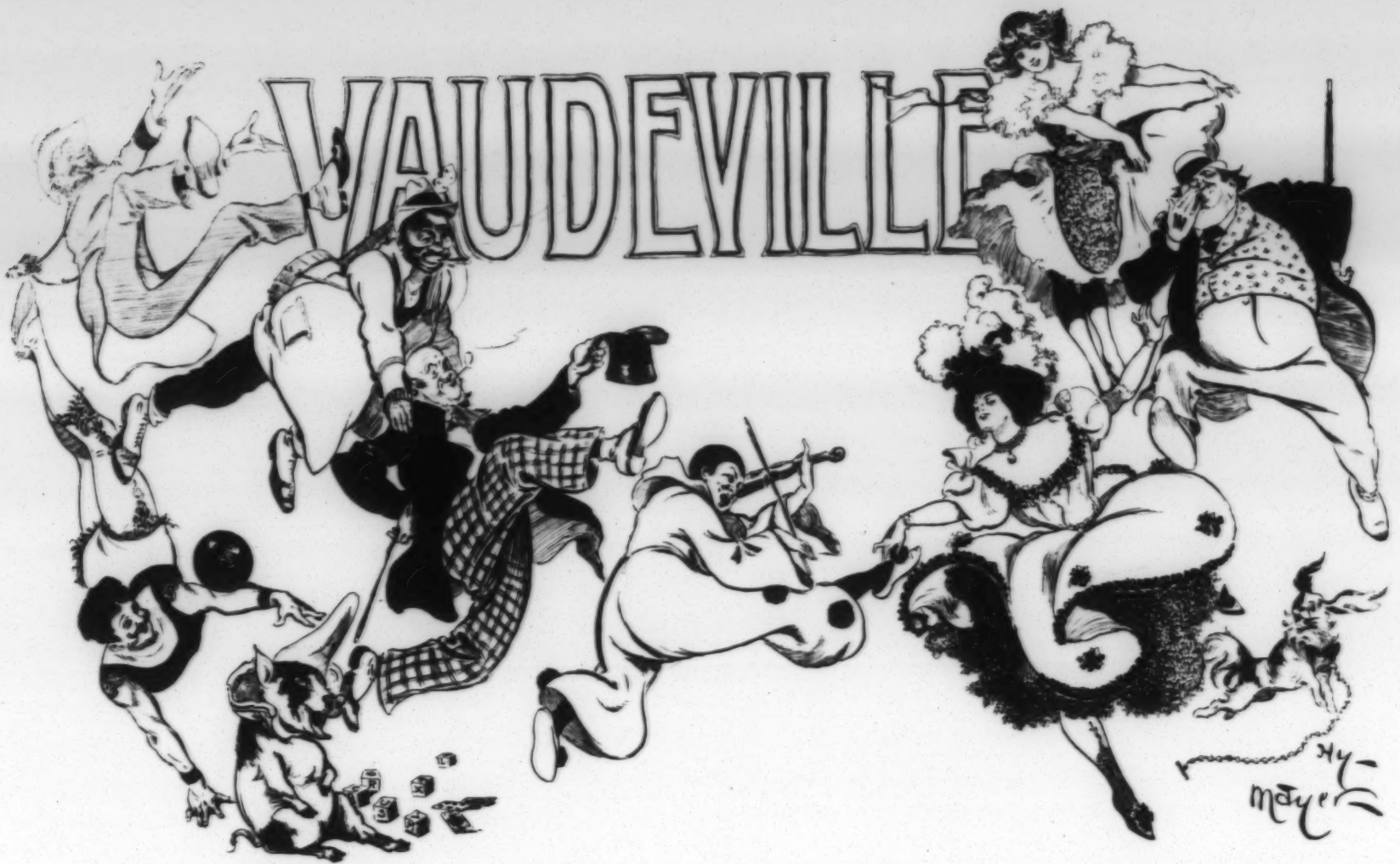
WILLIAM HAZELTINE.



THE POINT OF VIEW.

THE CORYPHÉE: "DO YOU THINK THE NEW FIEE WILL BE A GO?"  
THE PREMIÈRE: "OH, MON DIEU, I FEAR NOT! ZAY HAVE CUT DOWN MY DANCE TO ONLY  
FOUR MINUTES AND ONE HALF."





## TWENTY YEARS OF VAUDEVILLE.

**W**HEN one looks at the beautiful theatres in New York city devoted to vaudeville, theatres architecturally handsome, artistically decorated, comparing in every respect with any playhouses in the world, filled day and night with intelligent, well-dressed, appreciative men, women and children, it seems hard to realize that only a few short years ago this form of amusement was considered fit only for men, and men who were not over particular in their tastes at that.

The ordinary variety theatre of the old days was a place in which coarse, slap-dash fun was supplied to the patrons in generous quantities, by performers who were clever in their way, but with whom refinement usually took second place when it came to a question of making a hit. There were exceptions to this rule, of course, and some of the performers who were successful in those days by force of intellect and personality are to-day among the shining lights of the dramatic stage.

To Tony Pastor belongs much of the credit of bringing variety, or vaudeville as it is now called, into the position it occupies as a form of amusement popular with persons of all classes and all ages. Tony Pastor has been conducting vaudeville theatres in New York for thirty-three years, but this short outline of the history of vaudeville in this city is intended to cover only the period between 1878 and the present time. For some years previously to 1878 and for several years afterward Tony Pastor, Harrigan and Hart, and Harry Miner had a monopoly of the variety business in New York. About the time this record begins, Harrigan and Hart began putting on three-act farces, and the variety field was practically left in the hands of Mr. Pastor.

At his theatre, which was then at 585 Broadway, Mr. Pastor gave his patrons the best the profession afforded. He insisted upon clean, smart acts from his performers, and preserved perfect order, and he enjoyed the patronage of the best people in the city. His traveling company for the season of 1878, which also appeared at his theatre, was a very strong one, and included the Irwin Sisters, Bryant and Hoey ("Old Hoss"), Kitty O'Neil, Charles Rogers, and Mattie Vickers, the French Twin Sisters, Billy Barry, Emerson and Clark, Harry Kennedy, Jennie Satterlee, Watson and Ellis, Harry and John Kernell, and Tony Pastor himself. During the same season some of those who appeared at the theatre in Broadway were Mackin and Wilson (the latter being the popular comic opera comedian), Nat C. Goodwin, the Irwin Sisters, Hilda Thomas, Add Ryman, George S. Knight, William Harris (now of Rich and Harris), Delehanty and Hengler, the Kernells, Jennie Hughes (a famous serio comic), Frank Bush, Niles and Evans (the latter of "A Parlor Match" fame), Scanlon and Cronin, Wood and Beasley, the Fieldings, the Daly Brothers, Sam Devere, Pat Rooney, Master Dunn (now known as Arthur Dunn), Billy Carter, Bonnie Runnells, Georgina Smithson, who was one of Mr. Pastor's first importations; Gus Williams, Edwin French, Fannie Beane, Viola Clifton, Kelly and Ryan, "Baby" Benson (Marguerite Fish), Wilkinson Brothers (imported), Sparks Brothers, Willis P. Sweatnam, the American Four (Pettin-gill, Gale, Dalley, and Hoey), Mollie Wilson (a very popular serio-comic), Lizzie Daly, Mile. Barretta (who was afterwards known as Vanoni), Dan Collyer, Fred Hallen and Enid Hart, Ferguson and Mack, the Stirks (imported), and many others.

On Nov. 22, 1880, Lillian Russell, who was then a slip of a girl, with a

pretty face, a winning manner and a sweet voice, made her first appearance with Mr. Pastor's company. He gave her the name which she has since made famous, and gave her every opportunity to develop her talent while she was with him, as he saw that she would eventually reach a high place on the stage.

At this time Mr. Pastor was accustomed to put on afterpieces and short farces. One of them, "Fun on the Stage," he considers was the original farce-comedy, as it contained the elements which have since made farce-comedy popular. Burlesques on the current comic opera successes were also a feature of the performances, and in them Lillian Russell scored her greatest successes. She made her first appearance as Mabel in "The Pirates of Penn Yan," on Feb. 7, 1881, and scored a decided success. She continued a warm favorite with Mr. Pastor's patrons, until she abandoned the variety stage to become a comic opera prima donna. Sara, a dancer imported by Mr. Pastor, made a great hit about 1881. Another pet of the public was Eugene, whom Mr. Pastor declares was the most artistic female impersonator he has ever seen.

Tony Pastor's new theatre in the Tammany Hall building was thrown open on Oct. 24, 1881, and he has been there ever since, catering to his faithful patrons. His opening bill included Ferguson and Mack, the French Twin Sisters, Lester and Allen, McAvoy and Rogers, Dan Collyer, Frank McNish and the Leland Sisters, Ella Wesner, Lester and Williams, Lillie Western, Lizzie Simms, and Tony Pastor. Maggie Cline, who was billed as "the phenomenal contralto," made her first appearance here on Nov. 14, 1881. For many years Mr. Pastor was accustomed to engage the Academy of Music on New Year's Day, Washington's Birthday, Thanksgiving Day, and Christmas, and would give special entertainments, which invariably attracted large audiences.

May Irwin played her first part in a sketch at Pastor's. J. W. Kelly, "the Rolling-Mill Man," who was the most popular comedian who ever trod the vaudeville boards, made his first real hit at this house. John W. Ransone, the Russell Brothers, Bonnie Thornton, and dozens of other well-known performers were given exceptional opportunities by Mr. Pastor, who, on account of his many admirable qualities, his willingness to encourage struggling talent and help those in distress, is the best-beloved man in the vaudeville branch of the profession.

The three English performers who were exceptionally successful at this house are Vesta Tilley, Bessie Bonehill, and Bessie Bellwood. Miss Bellwood died recently in England.

On Jan. 20, 1896, Mr. Pastor inaugurated the "continuous performance" plan at his house, which has since been conducted on this plan. Harry Sanderson, Mr. Pastor's right-hand man, who has been associated with him for twenty-five years, exercises a careful supervision over the theatre, and is popular with performers and public.

Koster and Bial opened their place on Twenty-third Street on May 5, 1879. Their first entertainments were high-class concerts, under the direction of Rudolph Bial, and such artists as Wilhelmj, Remenyi and Levy were the soloists. These concerts were given until January, 1881 when Gilmore's Band began a six months' engagement. In the Fall of 1881, the large garden, where the concerts had been given, was closed, and the hall next door was secured and opened as a music hall. Well-known European artists were imported at great expense, and burlesques were given by a stock company with success. The prosperity of the place continued until



the hall grew too small to accommodate the patrons of the house. On Aug. 26, 1893, the old place was abandoned, and on Monday evening, Aug. 28, the magnificent Manhattan Opera House in Thirty-fourth Street, built by Oscar Hammerstein, was opened as the new Koster and Bial's, Mr. Hammerstein being taken into the firm as a special partner. The opening bill included Carmencita, Paquerette, Marlo and Dunham, the three Judges, Maude St. John, the Barra Troupe, the Delina Sisters, Señora Tortajada, and a ballet, with Clara Qualitz as premiere. One of the events of the opening season was the production of "The Koh-I-Noor," an operetta, written and composed on a wager by Oscar Hammerstein within forty-eight hours. A difference arose between the members of the old firm and Mr. Hammerstein and the latter withdrew, selling his interest for a large sum.

Among the prominent performers who have appeared under the auspices of Koster and Bial are Carmencita, Marie Vanoni, Albert Chevalier, Marie Lloyd, Yvette Guilbert, Mlle. Fougere, Amann, Dufour and Hartley, Paulus, the two Berats, Edne Lescaut, Nada Revel, and Loie Fuller. The engagements of Chevalier and Loie Fuller were phenomenally successful. Alfred E. Aarons is the present manager of Koster and Bial's, representing the Koster and Bial corporation, which was formed after the death of the members of the firm. His predecessors in this capacity were Carver B. Cline, who was Mr. Bial's right-hand man from 1891 to 1895, and W. A. McConnell, who managed the affairs of the hall for a short time after Mr. Cline's departure.

The name of Harry Miner has been identified with vaudeville in New York for many years. His theatre on the Bowery was established several years before this history opens, and in it the leading lights of the variety stage appeared. The only rival house in that section of the city was the London Theatre, which also had variety bills. Mr. Miner's success on the Bowery was so pronounced that he decided to build a new house on Eighth Avenue. He went into partnership with Thomas Canary for this venture, and the house was opened on Nov. 21, 1881. The opening bill included Maggie Cline, McAvoy and Rogers, Mattie Vickers, and Charles Rogers, Perry and Lulu Ryan, Beane and Gilday, Lillian Ramsden, and others. Louis Robie was the director of amusements. Both Miner theatres are now devoted to burlesque. Mr. Miner's name still adorns both houses, though it is some years since he has been directly connected with them.

The Imperial Music Hall on Twenty-ninth Street, near Broadway, was opened on Oct. 29, 1892, under the management of George J. Kraus, with John M. McDonough as business-manager. The programme comprised burlesque and vaudeville. Lottie Gilson, the Julians, Fougere, Madge Ellis, Pitrot, the Bonitas, Hines and Remington, Lottie Elliott, Hughes and Farson, and other well-known performers appeared there. The place met with more or less success until 1896, when it passed into the hands of Weber and Fields, who opened it on Sept. 5, 1896, with a strong stock company, including Charles J. Ross, Mabel Fenton, John T. Kelly, Sam Bernard, Thomas J. Ryan, Lillian Swain, Yolande Wallace, the Beaumont Sisters, and others. The first burlesque produced was "The Art of Maryland," by Joseph Herbert and John Stromberg. This was followed by "The Geezer," which made a hit and enjoyed a long run. "Mr. New York, Esq.," in which Weber and Fields appeared, and for which Henry E. Dixey was specially engaged, finished out the season. For the opening of their second season Weber and Fields engaged Vesta Tilley at a very large salary. She attracted fashionable audiences for ten weeks. "The Glad Hand" was the burlesque, by Edgar Smith and Louis De Lange. Peter Dailey made his first appearance with the company in this piece. "Pousse Cafe" was produced later, and proved the most successful burlesque so far done by the company. Short travesties on "The Little Minister," "The Highwayman," and "The Conquerors" were added during the season, which was a very successful one. The third season opened with "Hurly Burly," which is a sequel to "Pousse Cafe." A burlesque on "Cyrano de Bergerac" was added on Nov. 3. The authors for the present season are Harry R. and Edgar Smith, for whose lyrics John Stromberg composes the music. Leo C. Teller has been the business-manager of the house since it has been under Weber and Fields' management.

The continuous performance, which was inaugurated by B. F. Keith in Boston on July 6, 1885, was introduced in New York by F. F. Proctor at his Twenty-third Street Theatre, on Jan. 9, 1893. The principal attraction was the Marie Gurney Opera company in "The Mascot." The principals of the company were Maggie Gonzalez, Fannie Gonzalez, and George Knowles. James F. Tighe (now deceased) was general stage-manager. The vaudeville bill was furnished by James Thornton, Stirk and Zeno, Billy Carter, J. W. Hampton's dogs, the Bell Sisters, Mackin and Walker, Tom Flynn, Carrie Tutein, the Donizetti Brothers, Mason and Ralston, Mlle. Garetta, and the Daly Sisters. The prices were 15, 25, and 50 cents, and the venture was successful from the start. Shortly after the opening the policy of straight vaudeville was adopted, and Mr. Proctor created a sensation by engaging Campanini, to whom he paid \$1,000 a week. Cyril Tyler, the boy soprano, played here for several weeks. He received \$350 a week. Another engagement was that of Gilmore's Band of sixty musicians. "After Breakfast Go to Proctor's," a phrase invented by Charles Benton, became a popular expression, and helped to boom the house. H. Brunelle, who was associated with Mr. Proctor for several years, assisted materially in making the vaudeville plan a success.

The success of his Twenty-third Street house as a continuous vaudeville theatre prompted Mr. Proctor to extend his operations. With Francis J. Schnugg, a real estate operator, he became interested in building a theatre on Fifty-eighth Street, near Third Avenue, to be run by Mr. Proctor on

the continuous plan. Mr. Proctor planned to make this establishment one of the most novel and attractive places of amusement in the world. He leased the property in the rear of the theatre and built an immense palm garden, which was connected with the body of the house by a passage lined with mirrors. This was Mr. Proctor's own idea, and was the first of its kind in America.

Mr. Proctor engaged E. D. Price as business-manager of the Pleasure Palace, and its doors were thrown open on Labor Day, Sept. 2, 1895. The performance was furnished by George Lockhart's elephants, Billie Barlow, Donaldson Brothers and Ardell, the Sisters Andersen, W. T. Carleton, who made his vaudeville debut on this occasion; the Russell Brothers, James F. Hoey, Ward and Curran, the Sisters Don, Cushman and Holcombe, Watson and Hutchings, Dick and Alice McAvoy, Lillian Green, Daisy Mayer, and Baisley and Simonds. The music was furnished by a woman orchestra.

When the Pleasure Palace was opened it was conducted on the music hall plan. Refreshments were served, and smoking and drinking were permitted. During the first season the house did a tremendous business, as the bills were very strong. The salary list for the opening week and frequently during the season exceeded \$3,000, and on one occasion reached \$3,900. This was during an eight weeks' engagement filled by Sandow, who was paid \$1,050 a week. So far as is known these are record figures for vaudeville bills in America.

When the Palm Garden Annex was opened, a few months later, the occasion was notable on account of the use of a double stage, which could be seen by those in the Palm Garden as well as the people in the theatre proper. The back wall was removed and the two audiences could see each other across the stage and enjoy the performance at the same time. The scheme worked well when acrobatic acts were presented, but the comedians and soubrettes were forced to appeal either to one side or the other, and the double stage caused so much dissatisfaction that it was abandoned and the Palm Garden was turned into a cafe and lounging room. Late in 1897 Mr. Proctor decided to abandon the music hall idea with its smoking and drinking privileges, and run the place on the plan which has made his down town house successful. J. Austin Fynes, who became associated with Mr. Proctor in February, 1898, as general manager, immediately set about placing the Palace on its former popular footing.

One of the notable events of the first season of the Palace was the first appearance at a continuous house of J. W. Kelly, of happy memory. Among the foreign vaudeville performers especially imported by Mr. Proctor were the Zalva Trio, the Brothers Diantas, the two Bostons, the Pantzer Brothers, Hill and Hull, Aranka, Roszika and Berike, Mlle. Polaire, Angyal Trepp, and the two Carles. During the first season Weber



CHARLES J. ROSS AND MABEL FENTON.





KRAUSE AND ROSA  
AND THEIR DUTCH PICKANINNIES.

and Fields, Lottie Gilson, Billy Emerson, Maggie Cline, and Cleveland's Minstrels were among those who appeared.

Numerous players from the legitimate have made the plunge into vaudeville in the Proctor houses. The list includes Campanini, Janauschek, Frederick Warde, Edward Harrigan, Annie Yeamans, Marie Jansen, Nellie McHenry, Minnie Dupree, Pauline Hall, J. H. Stoddart, Amelia Summer-ville, Minnie Seligman, Max Eugene, Harry Woodruff, Sig. Del Puente, Elita Proctor Otis, Louise Thorndyke Boucicault, Henry Bagge, Charles A. Gardner, Claude Gillingwater, E. J. Heron, Laura Joyce Bell, Mrs. Charles Peters, Frederic Bond, John E. McWade, Mason Mitchell, and many others. In addition to his two theatres in New York, Mr. Proctor conducts the Leland Opera House in Albany, which was opened successfully as a continuous vaudeville house in September last.

The next big event was the opening of the Union Square Theatre as a continuous vaudeville house, by B. F. Keith, the originator of the continuous performance. His trusty lieutenant, E. F. Albee, managed the deal, which was consummated in less than an hour. A few attractions which had time booked were played, and when the season was over Mr. Albee set to work and practically rebuilt the theatre, making many improvements and innovations unknown up to that time in New York playhouses. The remodeled theatre was opened to the public as a continuous house on Sept. 18, 1893, with J. Austin Fynes as resident manager. Mr. Fynes' time and attention were given to devising plans for stimulating the interest of the public in vaudeville. He was a firm believer in the idea of having a one-act play done by well-known legitimate actors as a feature of the bill. This innovation was the means of drawing the attention of a class of persons to vaudeville that would otherwise have probably not given it a thought.

The opening bill was made up of a short version of the opera, "Ship Ahoy," with Milton Aborn, Sadie Cushman, Clara Thropp, Hattie Arnold, and others in the cast, and a vaudeville bill, furnished by William Jerome, Bryant and Richmond, Felicie Eros, Daly and Devere, Leonard and Moran, William Courtwright, Bennetto and Gannon, and the National Trio. The combination of opera and vaudeville was replaced on March 19, 1894, by a straight vaudeville bill. The vaudeville policy met with great favor, and has since been retained, with the addition of one or two one-act plays by stars from the "legitimate."

The incursion of the legitimate actors into vaudeville began in August, 1894, when, after mature consideration of the matter by Mr. Keith and his able lieutenants, Francesca Redding and Hugh Stanton were engaged to appear at Keith's Bijou in Philadelphia in "A Happy Pair." Strictly speaking, the first legitimate performer to enter vaudeville was Ida Mülle, who played an engagement at the Union Square Theatre in 1893.

The public took kindly to the innovation, and ever since then the once-act play or a refined sketch of some kind with some well-known legitimate actor in the leading part has been a feature of almost every continuous programme. The salaries paid to some of these performers are enormous, and many a popular star has been able to clear more money by a six weeks' tour of the leading vaudeville houses than he could in a whole season on the road. On Feb. 5, 1898, J. Austin Fynes resigned from the management of the Union Square to take the general management of F.

F. Proctor's enterprises. Samuel K. Hodgdon was appointed to succeed him.

Among the European performers especially imported by Mr. Keith are Granjeau and May, Misko, Zedora and Foden, Sirron and Sinkin, Corty Brothers, La Belle Carmen, Trio de Korke, Pepita, the four Moras, the Maisano Troupe, Mlle. Esme, the Brothers Detroit, Arras and Alice, Ivan Greboff, the Brothers Damm, Servais Le Roy, the Adolphi Trio, M. Rudinoff, Tony Wilson, the Brothers Fortuni, Letta and Minni, Rofix, Behrwell Brothers, John E. Camp, the Nigh-ton Brothers, Batty's bears and Fillis' dogs. Every other European attraction of any prominence which has ever visited America has also played at Keith's.

One of the most important novelties and the greatest drawing card ever secured for vaudeville was Lumiere's cinematographe, which was imported by Mr. Keith and first shown at the Union Square in the Summer of 1895. The novelty packed the house even on the hottest days of the Summer, and it remained a strong feature until supplanted by the American biograph, which presented clearer pictures and views which were more interesting than those shown by the cinematographe.

Among the prominent legitimate performers who have made successful debuts at Keith's are Clara Morris, Rose Coghlan, Mr. and Mrs. Edwin Milton Royle, Felix Morris, Patrice, Maurice Barrymore, Robert Hilliard, Charles Dickson, Lillian Burkhart, Bert Coote, Frederick Bryton, Grace Filkins, Barton Hill, Francesca Redding, Hugh Stanton,

Edwin Stevens, Charles Willard, Isabelle Urquhart, John C. Rice, Marion Manola, John Mason, Mr. and Mrs. Sidney Drew, Lizzie Evans, Rose Eytinge, Cora Tanner, Vernona Jarbeau, Harry Lacy, Mrs. Harriet Webb, Madame Tavary, Laura Burt, Robert Downing, Nick Long, Idalene Cotton, Charles G. Craig, Frank Losee, Charles A. Stevenson, and many others well known in the musical, operatic and lyceum worlds.

The Keith circuit includes the magnificent theatre in Boston, the Bijou in Philadelphia, Keith's theatre in Providence, and the Union Square. They are all conducted on the same plan, and all are successful.



DIANA, MIRROR DANCER.





LYDIA YEAMANS TITUS.



FRED. J. TITUS.

Photos. by Brown, Barnes & Bell, London, England.

When Oscar Hammerstein sold out his interest in the Thirty-fourth Street house, he determined to put up a building devoted to theatricals such as the world had never seen. He selected the site on Long Acre Square, bought the whole block front and designed the magnificent building that now stands there. It includes a music hall of unique design and immense seating capacity; a theatre, somewhat smaller; a concert hall used as a lounging room for the patrons of both auditoriums, and a roof-garden covering the entire building. It was opened on Nov. 25, 1895. At first one ticket admitted to all parts of the house. This policy was afterward changed, as it was the cause of much confusion, and the two sections were conducted separately. The theatre part was opened with Rice's "Excelsior, Jr.," and in the music hall portion a vaudeville bill was presented by artists especially imported from Europe. The list included: the Johnson Troupe, Charles Liffon, Les Andus, Charles Urdohl, Giacinta Della Rocca, the Kurachins, Edith Briant, the Avolos, the Donatos, Flo Banks, Mlle. Frassetty, Harry Lamore, My Fancy, and Hewlett's mechanical theatre.

The greatest event in the history of vaudeville in America was the appearance at this house on Dec. 16, 1895, of Yvette Guilbert, to whom Mr. Hammerstein paid a salary of \$3,000 a week for four weeks. In spite of this enormous outlay the engagement was profitable, as the receipts for the four weeks were over \$60,000. After Guilbert left, business dropped, and it was not until Mr. Hammerstein put on "Marguerite," an opera-spectacle full of novel ideas, that the public came again to the house. In the Spring of 1896, Fregoli, the European lightning change artist, made his American debut. He cost Mr. Hammerstein \$2,000 a week, but the receipts during his engagement were between \$10,000 and \$12,000 a week. The roof-garden was thrown open early in the Summer and was crowded. For the opening of the season of 1896-97 in the music hall the famous Colibri midgots and a flying ballet were imported. They did not make a sensation, and Mr. Hammerstein made various experiments to interest the public, but without much success. As a last chance he imported Dan Leno, the English comedian, at a salary of \$1,500 a week for four weeks. He was a "frost," and Mr. Hammerstein lost heavily. During the Summer of 1897 the roof-garden did not prosper. In October, 1897, Mr. Hammerstein produced "La Poupée" in the theatre. It ran eleven days, during which time he lost \$35,000. His losses from all sources from March, 1897, to the last night of "La Poupée" were in the neighborhood of \$90,000. He was compelled to turn over the property to a receiver. It was sold at auction in June, 1898, for \$950,000. The building and land had cost him over \$2,000,000. Mr. Hammerstein is now building a music hall on the corner of Forty-second Street and Seventh Avenue, which he will call the Victoria, and which will be opened early in 1899.

The craze for vaudeville brought about the building of roof-gardens.

The first one was on the roof of the Casino. Others which opened later were on Madison Square Garden, Koster and Bial's, Olympia, the American, and the Pleasure Palace, which latter was closed a few days after the opening. The Harlem Music Hall was opened early in the Fall of 1897, but failed through bad management. It was reopened later in the season by Hurtig, Seamon and Tuck, who have since run it successfully. The theatre on Broadway, which is now a temple of burlesque, under the direction of Sam T. Jack, has been used for vaudeville on various occasions, but always without success until Mr. Jack took it. Many other places of lesser importance have known the presence of the merry vaudevillians, but space will not permit mention of them. Enough has been written to show the wonderful strides vaudeville has made in the past twenty years. It is an established institution.

The persons prominently identified with the vaudeville branch of the profession who passed away during the past twenty years were: In 1879: G. Swaine Buckley, Quincy, Mass., June 26. In 1880: Ben Cotton, Jr., Bristol, R. I., Oct. 26; Tommy Devere, New York, April 2; W. H. Delehanty, New York, May 13; Alecia Jourdan, Cincinnati, May 25; Minnie Laverde, Denver, Col., Jan. 25; Frank La Varney, Cincinnati, O., Aug. 17; Harry Rixford, Culpepper, Va., Oct. 12; Leonora St. Felix, Boston, Mass., Aug. 9. In 1881: Blanche Selwyn, Boston, Mass., April 8; Matt Sterns, Troy, N. Y., Nov. 5; Rudolph Bial, New York, Nov. 23. In 1882: Sam Baylis, July 11; Blanche Fontainebleau, Detroit, in October; Ed W. Goss (Goss and Fox), New York, April 16; Billy Gray, New York, Nov. 21; Edwin H. Harding, New York, April 10; P. J. Niles (Niles and Evans), Lewis Station, N. Y., Oct. 17. In 1883: John C. Lorella, Philadelphia, Pa., Sept. 9; James Mackin (Mackin and Wilson), Sturges, Dak., May 4; John Owens, March 9; F. M. Ricardo, New York, Oct. 30; Tom Thumb (Charles S. Stratton), Middleboro, Mass., July 15. In 1884: John Queen, Feb. 11; Charles Lord (Hogan and Lord), Tompkinsville, N. Y., March 17; Lottie Blanchard, Beechmont, Mass., Oct. 15; Bonnie Runnells, Chicago, Ill., Aug. 16; Phil H. Walters (Carroll and Walters), New York, Oct. 12. In 1886: John Casey (Casey Brothers), Albany, N. Y., Jan. 17; Jo Mack, Marietta, O., April 20; Lizzie Simms (Mrs. Alex. Spencer), New York, May 4. In 1887: Lulu Davenport, Louisville, Ky., June 25; James Fox, Amsterdam, N. Y., Nov. 11; Ed Norcross, Dallas, Tex., Nov. 29; Horace Wambold, San Antonio, Tex., April 2. In 1888: Thomas M. Hengler, Greenpoint, N. Y., Aug. 21; Eddie Ronaldo, Washington, D. C., March 27; Maggie Ronaldo, Brooklyn, N. Y., Aug. 12; "Tin Pan Fields" (Ernest Gates), Lodi, Wis., July 20. In 1889: James H. Cummings, San Francisco, Cal., Feb. 15; D'Alvini (William Armstrong), Chicago, Ill., July 3; Charles Gilday, at sea, Sept. 9; Enid Hart (Mrs. Fred Hallen), New York, April 7; Charles Haywood, San Francisco, Cal., Sept. 8; Ella Jerome, Bridgeport, Conn., James Kelly, New York, Nov. 9; Ione Lang, New York, May 12;



## The New York Dramatic Mirror.



LOTTIE GILSON.

Bryan O'Lynn (George B. Lyon), Chicago, Ill., March 16. In 1890: Maggie Clayton, New York, Aug. 11; Billy Doyle, San Francisco, Cal., June 13; Alice Townsend (Mrs. Sam T. Jack), Pittsburg, Pa., March 24. In 1891: Bud Granger, New York, April 25; Peter Goldrich, New York, June 4; James A. Tierney, New York, Oct. 18. In 1892: Zoe De Forrest, Coney Island, N. Y., Aug. 19; Jennie Miac, Medina, N. Y., Aug. 15; Kitty Reynolds, St. Louis, Mo., Feb. 29; Lizzie Smith, Cincinnati, O., Jan. 3; John J. Sweeney, Jamaica, N. Y., May 13. In 1893: Harry Kernell, New York, March 13; Billy Lester, Fair Haven, Conn., July 11; Ella Love, Buffalo, N. Y., Aug. 5; Kitty O'Neil, Buffalo, N. Y., April 16; John H. Phoite, San Francisco, Cal., Jan. 21; John A. Peasley, Syracuse, N. Y., April 22. In 1894: Fred Bryant, New York, June 22; Eddie Talbot, Washington, D. C., May 13. In 1895: John Koster, New York, March 22; Thomas A. Lord, Brooklyn, N. Y., Jan. 18; Edouard Von Kilanyi, New York, Dec. 4. In 1896: Paul Allen, New York, Feb. 23; J. W. Kelly, New York, June 26. In 1897: Henry J. Schrode, Fort Wayne, Ind., March 2; Isabella Ward (Mrs. Frank Bush), New York, June 29; William F. Kaye, Colorado, July 30; Albert Bial, New York, Aug. 14; Lillie Laurel, St. Louis, Sept. 3; Irvin T. Bush, Cincinnati, O., Nov. 28; Lillie Larkelle, London, June 25; Otto Gilfort, Orange, N. J., Oct. 1. In 1898: Frank Rexo, Asheville, N. C., Feb. 12; Frank Calburt, New York, April 9; Lurline, London, April 15; Thomas O'Brien, London, May 12; George E. Caron, New York, June 13; Charles Jerome, Fair Haven, N. J., June 22; John J. Burke, New York, July 5.

THE MIRROR established its vaudeville department with the issue of June 29, 1895. The innovation met with a flattering reception. The department has grown and improved constantly. The news of the vaudeville field is given in a thorough and attractive way, and careful reviews of new productions and novelties are a special feature. This makes the department of special value to out-of-town managers. As long as vaudeville continues to occupy a prominent place in theatrical amusements THE MIRROR will chronicle the doings of those who help to furnish amusement for its patrons.

### A PRE-HISTORIC "CONTINUOUS PERFORMANCE."

IF I am not greatly in error, the files of the DRAMATIC MIRROR for 1883 will show that early in that year, in Albany, N. Y., at what was then the Albany Music Hall, under my management, I gave both high-class dramatic and vaudeville entertainments in conjunction with a curio hall. This was really the first high-class continuous performance, at popular prices, for the house opened at 10 A.M. and until 10.30 P.M. there was something going on all the time. If there was nothing on the stage, there was still the curio hall. However, there was only a period of two hours' inter-

val when there was nothing on the stage. The prices were 10 cents for the balcony and 20 cents downstairs, and the house had a capacity of about three thousand.

Among the attractions which played there under this system were many of the then prominent farce-comedy and dramatic stars. The weekly salary list was extraordinarily large for that period. Indeed, I recall that many managers predicted a speedy end of what to them seemed like a foolhardy experiment.

Nevertheless, that experiment prospered with amazing celerity and in abundant measure. I may say, indeed, that it realized hopes which I had long entertained, based upon an obvious and rapidly growing desire of the theatregoing masses for good entertainments at very low prices. In other words, the success of the old Albany Music Hall, under my original idea of a continuous entertainment, formed the foundation for the circuit of eighteen theatres which subsequently came under my management in as many different cities. Among the towns represented in that circuit—the first and famous "10, 20, 30" circuit—were Brooklyn, Rochester, Troy, Buffalo, Syracuse, Utica, and Albany, N. Y.; Montreal and Toronto, Can.; New Haven and Hartford, Conn.; Lynn, Mass.; Cleveland, O.; Chicago, Ill.; Lancaster, Pa., and Boston, Mass.

In several of these cities (notably Boston) the theatre was built after my own plans; in still others, I made extensive and costly alterations before opening the doors. In all, without an exception, the public response was both speedy and hearty. Thereafter there was, it seemed to me, no possible doubt as to the desire of American playgoers for low-priced entertainments of the better order.

Time flies, and the lapse of nearly sixteen years somewhat clouds the exact memory of those earlier days; yet I am sure there was no time when my efforts and those of my lieutenants in the various cities were not directed to the constant elevation of the entertainments presented, whether of the vaudeville or the "legitimate" order. In the establishment, early in 1893, of the "continuous performance" idea at my Twenty-third Street Theatre in this city, my chief and fundamental motive was to attract to the theatre people who were non-theatregoers, ladies and children more particularly. One factor which helped to give tone to the new venture was that the theatre had already a high-class reputation, for many plays which won great popularity were first seen here.

Since then the history of the "continuous performance" in this city has been written so plainly that all who run may read. F. F. PROCTOR.

### THRIFTY VAUDEVILLIANS.

THE general impression has prevailed for many years, and not without cause, that variety performers are happy-go-lucky people who never give a thought to to-morrow, or future rainy days, or illness, or old age, or any of the thousand and one things which suggest the necessity of saving money with which to meet and overcome as far as possible the troubles of life.

Whatever may have been their faults in the past, the actors and actresses of the vaudeville stage who are before the public at present are industrious, economical and saving. They take a pride in themselves and in their work, because the public appreciates it. The clever ones receive salaries far in excess of those paid to the very best performers in the "legitimate" branch of the profession, and I am happy to say that the majority of them are saving their money and investing some of it in the best way possible—that is, in permanent homes, in which they can enjoy themselves to their heart's content during the dull season, and to which they can retire when the fickle public wearies of their efforts at entertaining, or when they make up their minds to retire of their own accord.

Being interested in the welfare of the people of my branch of the profession, which is now engaging so large a share of the attention of the public, I have made up a list of vaudeville performers who own their own homes, and I submit it as evidence of the fact that performers are wiser than they were in former years:

At Bensonhurst, L. I.: Helene Mora, Mr. and Mrs. Arthur Sidman, Lillian Burkhardt, John and Emma Ray, Ford and Francis, Mr. and Mrs. Charles T. Ellis, George Fuller Golden, Joseph J. Sullivan, Morton and Revelle, and Peter F. Dalley. Elmhurst, L. I.: John T. Kelly, Harry Kelly, Louis Wesley, Russell Brothers, and Mr. and Mrs. Fred Hallen. Bergen Beach, L. I.: James McIntyre, Sheridan and For-



TONY PASTOR IN 1879.

rest, Richard G. Knowles, Mazuz and Mazette, the Brownings, and Harry Deaves. Asbury Park, N. J.: John Kernell, and Charles J. Ross. New York city: Dan Collyer, Harry Le Clair, the Rogers Brothers, and Louis Roble. Brooklyn: Lillie Western, the Elinore Sisters, Milton Nobles, and Odetta. Washington, D. C.: Lawrence and Harrington, and Matthews and Harria. Philadelphia: Mr. and Mrs. Thomas Nawn, the Schrode Brothers, St. Clair and Goldie, John La Martine, and the Martinetti Brothers. Chicago: Filson and Errol, the Tyrrells, Giguere and Boyer,





KARA.

and William Carleton. Flatbush, L. I.: Eddie Leslie, and Mlle. Carrie. Parkville, L. I.: Sam Devere. Flushing, L. I.: Abe Leavitt. Ozone Park, L. I.: John Conroy. Sayville, L. I.: Bessie Bonehill, and James F. Hoey. Westchester County: John F. Curran, Frank Ward, Nat Haines, and Harry La Rose. Astoria, L. I.: Tom Heath, and Billy Carter. Sea Cliff, L. I.: Mr. and Mrs. Harry Watson. Coney Island: Billy Van, and Vevie Nobriga. Morris Park, L. I.: James Lowrey. Jersey City, N. J.: Florence Bindley. Commack, L. I.: John E. Drew. St. James, L. I.: Frank E. McNish, Tony Farrell, and Rice and Barton. Newark, N. J.: John P. Fields, and Fielding. Boston, Mass.: Cushman and Holcombe. Buffalo, N. Y.: Eckert and Berg. Atlantic City, N. J.: Pat Kelly. Red Bank, N. J.: Hughes and Farron. Providence, R. I.: Powers Brothers. New Brunswick, N. J.: The La Mont Family. Crescent Beach, Mass.: Lizzie Daly. Lawrence, Mass.: The Highleys. Fall River, Mass.: The Harbecks. Worcester, Mass.: The Lucier Family. East Saginaw, Mich.: George Bickell, and Harry Watson, Jr. New Orleans, La.: John Everhardt. Madeira, O.: Cawthorne and Forrester. Medina, N. Y.: Tom Minco. Denver, Col.: Hall and Staley. Besides these, Canfield and Carleton, Mrs. John Wild, Thorne and Carleton, and Mlle. Valesca own homes in various parts of this State.

There are many others that I cannot at the moment recall to add to this by no means complete list; but I think it proves that there are a great many vaudeville performers who know the real meaning of "Home, Sweet Home."

TONY PASTOR.

#### TOO GOOD TO BE TRUE.

IN the dismal gloom of a furnished room  
At the rear of the topmost hall,  
In an up-town flat, the critic sat  
As he dipped his pen in the gall.  
And he scratched away till the morning gray  
Illumined the sparkling snow.  
With his keen-edged pen he was killing the men  
Who perform in the vaudeville show:  
Oh! it made him choke when he thought of the joke  
That the monologue chap had sprung.  
And he groaned when the crowd laughed long and loud  
While his heart with a pain was wrung.  
Then he heard a knock and he felt a shock,  
As a woman came into view:  
And she frowned as she said, with a toss of her head:—  
"Merry Christmas! Your room rent's due."  
\* \* \* \* \*  
The other chap sat in his cozy flat  
With his little one on his knee;  
It was Christmas night and the room was bright  
With the light from the Christmas tree.  
And he said: "Dear Mag, you remember that gag  
That grandfather told long ago?  
Well, I sprung it to-night and it went all right  
And it made the best hit in the show.  
The critic, I hear, was in front, my dear,  
And he'll 'roast,' but we musn't feel vexed.  
For they offer me more than they paid me before,  
If I'll come back the week after next."

GEORGE W. DAY.

#### THE ORIGIN OF CONTINUOUS VAUDEVILLE.

IF I were addressing a constituency other than that which must necessarily constitute the bulk of the readers of *The Mirror*, it would be incumbent on me to outline what a continuous vaudeville performance consists of and how it is arranged, but it is altogether probable that the majority of those who find time to peruse this hastily prepared article are as conversant with such details as myself.

As to how I came to originate it, there seems little to be told. For several years before the idea had fully shaped itself in my mind I had thought it over, but the general scheme was elusive, and at the end was of sudden birth. Once convinced, however, that I had made a valuable discovery, so to speak, I acted promptly in perfecting the details, and the first continuous vaudeville entertainment was launched successfully in the Bijou Theatre, Boston, on July 6, 1885.

Those who nowadays think it so plain and simple will probably be astonished to learn that it was with much difficulty I managed to make clear to my employees of those days (some of whom are still with me) what it was I desired done. As an instance, I might mention the case of my (then) chief assistant, to whom I first explained what I was about to undertake. He gave me a respectful hearing, but uttered not a word, and the way he looked at me was assurance enough that, although he hesitated to say so, his opinion was that my proposition was too preposterous for discussion. Then there was the case of the gentleman whom an unconscionable critic has claimed was the "first chaser in the continuous." He was at the time lecturing on some interesting Arctic exhibits which had been presented me by Lieutenant Brainerd as relics of the Greely expedition. In the regular revolution of "turns," it became necessary for him to address the audience the second time. In a quiet fashion he demurred, taking the ground that the same people were out in front. I insisted, of course, and he went on. Then people began to retire from the house, but their places were speedily taken by others, and it was not long before the lecturer (who has since risen to a position of responsibility and trust in my employ) began to see that there was method in my plan.

Naturally, the first continuous performances were of a crude description as compared with the elaborate programmes of the present, but the acts were as free from vulgarity and innuendo as now, and the house was as clean and respectable as the more pretentious theatres which I now own. At the outset a preference was exhibited for short farces and afterpieces, for which reason I kept a small stock company, who presented short plays each week. Any act which had merit was almost sure to be favorably received, however.

Vaudeville has made great strides in recent years, and has grown so rapidly in public favor that it is now patronized by theatregoers who a few years back could not be induced to visit an amusement resort where this class of performance was given. The reason for this, I think, is twofold. In the first place, they have become disabused of the idea that a variety theatre must necessarily be vulgar, and in the second, the advent of dramatic players and operatic artists of note has served to attract the



THE NAWNS.



attention of patrons of the "legitimate" houses. Of course, it will be understood that I am speaking of the business as I have observed it in my own theatres, wherein gather weekly audiences of intelligent and cultured people.

It is also noteworthy that the public has grown very discriminating, not only demanding a better quality of performance, but also expecting to find every act presented with an appropriate stage setting, which was unnecessary in the early days of the varieties. There has been a decided improvement in vaudeville acts in recent years, and the business is broadening out so as to take in features that would have been considered of little or no interest, and would have had no drawing power at the outset. It is a mistake for performers to imagine that any one act increases the attendance materially. It is the programme in its entirety that draws the public within the walls of a variety theatre. There are occasional exceptions which prove this true, as instanced by the song sheet novelty, living picture productions, and, most notably, the biograph motion pictures. The tendency of vaudeville artists of to-day to keep their acts clean and free from coarseness, and to adopt more sensible costumes, is highly commendable. I think that the vaudeville form of entertainment will continue to be popular indefinitely, and that it will keep on improving, through the acquisition of new and better material, until eventually there will be evolved an ideal entertainment, such as I had little thought of at the beginning.

I cannot speak of vaudeville in general, as I have had to devote so much of my time to perfecting and developing my own business that I could pay no attention to that of others. It is a source of gratification to me to know that there are many others throughout the length and breadth of the United States who are imitating my form of entertainment, and it is even more flattering still to learn that the managers and agents of managers have spent many hours in my theatres in an effort to learn my method of conducting the business.

In Europe the continuous form of vaudeville has not yet been tried. In London, where theatres of this description are conducted on practically the same lines as in the United States, many variety houses flourish, the three leading resorts of this class being the Empire, the Palace, and the Alhambra, in order of merit. Architecturally, these theatres compare favorably with the best in this country.

The form of entertainment does not differ materially from that furnished in this country, though a larger number of acrobatic or "sight" acts are usually included in a programme than would be thought necessary or enjoyable by audiences in variety theatres in America.

B. F. KEITH.

### SOME INTERESTING DETAILS.

THERE are so many details in connection with carrying on such a vast amusement enterprise as that directed by Mr. B. F. Keith that I hardly know which item will prove of most interest to readers of the *DRAMATIC MIRROR*. To explain all in detail would call for the use of too much space and time, and might possibly prove tiresome.

Perhaps the proper decoration of a theatre will be timely in an edition of a much-prized weekly that is bound to be artistic and valuable. Having been personally charged with this important detail of Mr. Keith's theatres, I have found myself quite often the subject of criticism, more or less favorable. The departure from the old-time methods was of such a radical nature that it incurred the opposition and condemnation of those who were wedded to the sombre colorings and surroundings of existing amusement resorts. My idea is that a playhouse should be made to conform to the character of the entertainment given therein. Thus, for instance, if a theatre is to be devoted to tragedy, the audience is made to feel more in touch with the play if the decorations and colorings are of a sombre character. But with vaudeville it is directly the opposite. People assemble to be amused, to laugh and be gay, and it is necessary to aid in achieving this result by bright colorings, beautiful pictures, rare bric-a-brac, and plenty of light. First-time visitors to a theatre have all sorts of ideas as to what they are about to see, just as the tourist has who makes his first trip to Europe, and as first impressions are lasting any shortcoming is fatal.

It is unfortunately true that there are many people who believe that it is not possible to combine refinement and art with theatricals. This is the class who are misled by the descriptions of their friends, and arrive at the conclusion that in Mr. Keith's Boston theatre there has been a large expenditure of money and an absence of good taste in the decoration. This impression is speedily dispelled when they view the house personally, and they quickly agree with the general verdict that it represents the best art, both in decorations and furnishings. I do not make this statement in an egotistical way, for it is borne out by cold facts. The furniture was procured from dealers of wide reputation, the paintings are by masters, the statues are the work of celebrated European artists, and the bric-a-brac was chosen with care from the stocks of the greatest dealers in this country and Europe.

So far as the wall decorations are concerned, I have never yet come in contact with a master in this line who could give me an approximate estimate of the class of work done in the Keith theatres. The tints and colorings are all in oils, and no other amusement resort of which I have knowl-

edge, either in this country or in Europe, is done in this expensive manner. My method in securing color effects is largely a matter of experiment. After the colors have been selected, the chief decorator and myself proceed to combine them, using strips of canvas for the purpose, and we keep on until the necessary tints are produced. Then I have the decorators do one apartment at a time, the color scheme conforming to the furnishings, if the latter have been selected in advance. Everything is studied; nothing left to chance.

In a large establishment like Mr. Keith's Boston house the weekly expenditure is necessarily enormous. The largest item is employees' salaries, for we have a small army in uniform constantly engaged. The lighting, heating and ventilating of the house calls for a considerable outlay, the consumption of coal averaging about twelve tons a day. The total candle power developed is in round numbers 100,000, which is more than is furnished many small cities and towns. This is diffused through 6,000 lamps, ranging in size from the diminutive 8-candle used in the signs to the 1,200-candle-power arcs which illuminate the exterior of the entrances. Cleaning materials furnish another large item, as the marble floors and stairways, the stage and dressing-rooms—in fact, every portion of the floor space not covered with carpet—are scrubbed every morning, twenty-four charwomen coming in for the purpose. All the brass work has to be polished daily, also.

We maintain a large storeroom in which is kept supplies of all kinds likely to be needed in the several departments. A purchasing agent does the buying, and a storekeeper is responsible for the goods after receipt, allowing nothing to be taken away without an order from the duly authorized persons. In the storeroom will be found all sorts of stationery, of which large quantities are used, and everything likely to be required by the carpenters, painters, engineers, machinists, electricians and cleaners.

A machine shop, fully equipped with lathes and all the latest machinery; a carpenter shop, in which several men are kept steadily employed the year round; a paint shop, a tailor shop, a studio for making stereopticon slides—these are some of the departments which are part and parcel of what some admirer has termed "the model playhouse of the country."

On a smaller scale, all this applies to Mr. Keith's theatres in New York, Philadelphia, and Providence. The discipline maintained can best be compared to that which obtains on board well regulated ships of the navy. Every man has certain duties to perform, and there are other men to see that he does his work properly. Over them all, Mr. Keith exercises the vigilance of a great general. He plans and directs, and much of the time sees to it personally that his ideas are carried out.

E. F. ALBEE.



BEATRICE MORELAND.

The growth of vaudeville, which in its earlier and simpler and unquestionably coarser form was called "variety," as a competitor with the regular theatre, is but a repetition of stage history. A century and a half ago in England there arose in opposition to the serious theatres a class of places known as "burletta houses," where were given performances of dancing, singing, tumbling, juggling, etc., incidental to the dumb show of harlequin and his eccentric companions.



THE MAN IN THE ORCHESTRA CHAIR.

Who never ate his bread in sorrow,  
Nor sat through the darksome hours,  
Weeping and watching for the morrow,  
Knows you not, ye Heavenly Powers,  
—Goethe.

BOSTON, MASS., Sept. 21, 189 .

RUTH DEAR: How are you to-day, I wonder? Not dumpy, I hope. Brace up, girlie—all the managers in Greater New York are not worth a sigh or a tear from your pretty eyes. Besides, it's early in the season yet—and am not I, Elizabeth Hunter, your chum and dearest pal, engaged for a season of thirty weeks at sixty per? And haven't we shared each other's salary, gowns, joys and sorrows for three long years? Well, it's too late to leave off now, and as long as our treasurer, by the grace of the good Lord, pays me my salary every Tuesday night Wednesday morning sees me on my way to the post-office to procure a money-order for you. It isn't much, dear girl; but it will pay your board and carfare each week until better times come. I would send more, only that old wretch Madame Holmes overcharged me so outrageously for my gowns for this production that it will be at least eight weeks before I am free from debt.

Oh, Ruth! before I forget, what do you think? You remember our leading man, Tom Bentley? You saw him with Mrs. Langtry years ago. Well, sh! don't breathe it to a soul at the boarding house, but he is *very* attentive to our soubrette, Mazie Converse. It's just oceans of fun to see him standing in the first entrance talking to Mrs. Anderson (our character woman) about his sweet young wife; and how he misses her, and then a few minutes afterwards to see him in another corner of the stage squeezing Mazie's hand and looking unutterable things. Mazie is forty if she is a day—even if she does wear short frocks and little Lord Fauntleroy curls on the stage. She possesses what the French term *aplomb*, but what we American girls call nerve.

I know you think me a wretch to gossip in this dreadful manner, but how can I help it? Am I not a descendant of Mother Eve?

Well, old solemnity, I've bored you quite enough for to-day with my idle chatter, so good-bye.

When you write address me care of the Chestnut Street Theatre, Philadelphia, and believe me to be as ever

Yours affectionately,

BESS.

P. S. I bought a new black and white plaid skirt yesterday. I'm almost afraid to wear it. It's so noisy it simply shrieks.

PHILADELPHIA, PA., Oct. 4, 189 .

DEAR GIRL: We arrived here yesterday and opened to a packed house last night. Everybody was dreadfully nervous, because the author, who made himself so obnoxious at rehearsals, was out in front, and we expected all sorts of criticism. But, wonder of wonders, when he came back after the second act he was simply charming to all of us. As for myself I felt so grateful I just wanted to hug him. I'd give a great big red apple to have Aunt Jane hear me make that last remark. I can almost hear her horror-stricken "Elizabeth, how dare you!" Poor

Auntie! She never knew what it was to be young, or have a bean, or indulge in any of the harmless amusements of youth. She always prophesied I would come to a bad end from the time when, as an extravagant little girl in pinafores, I insisted upon having two kinds of jam on my bread and butter, and when I went on the stage that settled it. She gave me up as a bad lot for good and all.

The queerest thing happened last night. You know in the third act I've very little to do, and while waiting for my cue I happened to glance out into the audience for a second, and there in an orchestra chair in the third row of the parquette sat a young man that I am sure I saw in the theatre in Boston two night last week. I suppose you'll think I've got 'em when I say he was staring at me for all he was worth. His eyes were dark and solemn and seemed to look right through



MISS IRMA OKRASANY.

me. Indeed, he gave me quite a creepy feeling. If it is the same man I noticed in Boston, what is he doing in Philadelphia, and why should he be staring at me in that hypnotic fashion? Perhaps he isn't quite right in his head. Oh, dear! I hope he is! Goodness! what a lot of space and time I'm devoting to some unknown whom I may never see again.

Well, girlie girl, I'm off to a beastly rehearsal. We were called at 10.30 for cuts, so I won't tire you any more to-day. Write soon. With much love.

Yours in a rush,

BESS.

P. S.—I'm glad you didn't accept the wretched offer that old skindint made you. That's right—bully little maiden!—hold out for your salary.

CHICAGO, ILL., Nov. 15, 189 .

MY DEAR RUTH:

"It's a very good world that we live in.

To lend, to spend or to give in; But to earn or to borrow, or to get a man's own

It's the very worst world that ever was known."

I thought of the above quotation a few weeks ago, when our soubrette, Miss Converse, left the company at Baltimore. She forgot to say good-bye to me; also to return my new ermine cape that she borrowed. Oh, well! good riddance to bad rubbish. I heard her tell Mrs. Anderson that the checks



EDNA BASSETT MARSHALL.

in my plaid skirt were so loud that there wasn't a bank in the city that would cash them. Doubtless she thought that quite witty. Spiteful little cat! I'm glad she's gone. However, I didn't sit down to gossip or say unkind or nasty things of anybody, but to beg your pardon for not writing you for more than a month. My mind was at ease knowing you were nicely settled for the season in the Harlem Stock, and really I've been having such an adventure. I haven't had time to write to a soul. I've made such a conquest and have really been the heroine of an adventure. Of course there is a he in the case. There always is. Such a delightful he, too—all but his first name, and that is Aaron. Aaron! It sounds so Biblical, doesn't it? Instinctively one thinks of those ancient Hebrew pictures of Moses and Aaron. The latter is always pictured with such very long whiskers of the kind the wind is supposed to whistle through. My Aaron, whose last name, by the way, is Murray, is the man I wrote you about from Philadelphia, the man in the orchestra chair who sat and stared at your Bess on the stage. Well, a few days afterwards I went to an afternoon reception at the Pen and Pencil Club, with Jack Slocum, an awfully cute little chap on the *Record*, and the very first person I was introduced to was Mr. Murray.

I wish I had time to go into details and tell you all about him and our first interview, but I haven't. Suffice it to say he is very tall (I know you positively adore tall men) and dark, and rather sombre looking. His home is in Chicago, but his father's various enterprises take him to all the larger cities.

I've seen him almost daily during our four weeks' run here, and I couldn't help thinking this morning when that tiresome Harold Rutledge called with a huge bunch of violets of clever Miss Norton's definition of a lobster: "A man with plenty of money who uses it in buying some girl violets."

Not that all men are lobsters who buy girls flowers. Oh, no! But Harold thinks he is so terribly swell when he is only stupid. Mr. Murray is so different.

I suppose it's the old story of a gooseberry tasting all right until one has eaten a strawberry—and Aaron Murray is my strawberry at present. Oh, no, Ruth. Now *please* don't jump to conclusions. I'm not in love with him the least little bit, but I have an immense respect for him, even if I do tease and laugh at him whenever we are together. I tell him he is too goody goody. Why, he doesn't drink, chew nor smoke even so much as a cigarette—he says it makes him ill. Fancy! He is an only son, and I'm afraid it's a case of mamma's baby boy. Too bad, isn't it? I suppose if he was fast and fascinatingly wicked I'd be head over ears in love with him; but, fortunately for him, I'm not.

I don't think I could make any man a good wife, and the strain of living up to his ideal of me could result only in catastrophe. When I do marry kind Heaven, avert the evil day! I suppose it will be some worthless good-for-nothing who will adore me for a week, and curse and beat me for ever afterward.

Well, dear, it's long after midnight and I'm dreadfully sleepy, so good-night and God bless you. It's too bad my Aaron didn't fall in love with you instead of flighty me. You are such a level-headed, sensible, tender-hearted little woman, while I—I am but a frivolous, silly gadabout who thinks of nothing but pretty gowns, late suppers, etc. Good-night. Write soon to your unworthy but always loving

BESS.





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PAULINE HALL.

#### THE AUDITORIUM, SATURDAY NOON.

DEAR: It's only three days since I mailed my last letter, but I've got to talk to somebody or simply burst!

Matters came to a crisis the day before yesterday. Aaron proposed, and he was so awkward and solemn about it that I laughed in his face. I really couldn't help it. If I hadn't I am afraid I would have made a blithering idiot of myself and cried. Of course, he will get over it—men always do—only—I wish he hadn't looked so white. His voice was full of heart-break as he bade me good-bye.

His mother called this morning. He has not been home for three days, and she is frantic, fearing some evil has befallen him.

I dreamed of him last night. I thought I was driving alone on Michigan Avenue Boulevard when the horses took fright at something on the pavement and started at a breakneck speed along the avenue. I sat with clenched hands, expecting every moment to be dashed to pieces, when Aaron sprang up from the gloom of the roadside and caught the bridle of the maddened animals with one hand while with the other he lashed them with a whip he carried. His great, dark eyes were blazing. At that moment he seemed to me to be the incarnation of everything great and grand that ever lived. A second afterward he stumbled and fell and the horses trampled him beneath their feet. I screamed and shut my eyes. A few moments afterward I was sitting on the curbstone and four strange men laid a lifeless form at my feet. I looked, and it was Aaron, his clothes torn to ribbons, his poor dead face bruised and battered. Sobbing, I bent over to give him my first and last kiss, when I awoke. It was only a hideous dream, but I am so nervous I tremble at every sound.

Oh, Ruth, dear, I'm so frightened. We leave to-night after the performance for Detroit, but I don't seem to be able to pack or do anything. I'm a very miserable girl. In fact, I wish I was dead. Poor boy! I might have known better than to break his heart. Pardon the incoherence of this scrawl.

Your wretchedly unhappy

BESS.

#### THE CADILLAC, DETROIT, MICH.

RUTH DEAR: How shall I tell you what happened here this a.m.? I suppose I shall see the humor of it all some day, but just now I can think of nothing but my own silly folly.

Guess who walked into my room at the hotel this morning? Why, that little soubrette, Mazie Converse. She was dressed up in the most extravagant fashion, and tried to assume the airs of a duchess. She has married, and guess who her victim is? None other than my oriental-looking, romantic, heart-broken, soulful lover, Aaron Murray, and she says he has been as full as the proverbial goat ever since. (I don't blame him!) Ha! Ha!

Well, so much for my romance. And to think I cried myself to sleep

every night this week. Oh, well, as Chimmie Fadden says, "Wot t'ell." I don't care, and I'm getting a perfect dream of a new gown for the second act. It's a heavy brocade. A glint of gold runs through each flower, and it's to be trimmed with silver fox that costs \$8 a yard. Write to me soon, but please don't tease me about that idiot. Your loving

BESS.  
LILLIAN BURKHART.

#### A WORD TO OUR DRAMATISTS.

I FEAR the American dramatist has overlooked the vaudeville stage of to-day. In my judgment that stage—never more dignified, never more important than at this moment—presents a splendid opportunity to the practiced playwright who will study it carefully. The audiences at the continuous vaudeville theatres are already in large part composed of the same people who patronize the dramatic houses; and they are increasing weekly, yes, daily, in numerical strength and in intellectual quality.

Naturally, then, the entertainment offered to them must constantly tend toward a higher moral and mental standard. Certain noisy and vulgar features of the old-fashioned "variety show" long ago disappeared, never to come before us again; still other, though perhaps less objectionable, elements have about ceased to disturb our audiences. In short, the day has practically arrived when the vaudeville stage quite disarms serious and thoughtful criticism.

It is time, then, that our best makers of plays should co-operate with the vaudeville managers in producing an even higher type of entertainment. This may be easily accomplished through the medium of the one-act play. I firmly believe, indeed, that not only the little play, but the general run of what are now known as "comedy sketches," afford a lucrative chance for the ingenuity and skill of the practiced dramatist.

Mr. Augustus Thomas has already pointed the way to his fellows through the medium of at least four clever one-act pieces, from which he has derived a very neat income. Several curtain-raisers, which have successfully served time at the Empire, Lyceum, and other metropolitan playhouses, are now in valuable and constant use in the continuous theatres of Mr. Proctor. Mr. Augustin Daly's fertile pen has recently contributed an enjoyable half hour to vaudevillians. Mr. Bronson Howard is represented by his "Old Love Letters," which, though a trifle the worse for its years, is still in occasional vaudeville use. Mr. Grant Stewart's delicate fancy and rare sense of humor have been charmingly employed in eight or ten really excellent *levens-de-rideau*. A score of other dramatists not so well known have found profit in the same way.

But there is yet a splendid chance for others—indeed, for the most famous members of the American dramatic guild. There need be no sacrifice of dignity in their work, as there surely can be no loss of prestige in thus employing themselves. The entrance of so many distinguished players upon the vaudeville stage not only justifies but demands the similar debut of distinguished dramatists.

They will confess themselves somewhat surprised, I predict, when they find that they can have in these houses all the advantages, scenic and otherwise, offered to them in the "legitimate" theatres. At the Pleasure Palace, for instance, I invite their thoughtful attention to the recently enlarged and now busily employed stage—a stage surpassing in depth and width any in the world, for it can at will be extended to a depth of 150 feet, a width of 65 feet and a height of 50 feet. This stage even exceeds in its square floor surface the traditionally enormous Drury Lane stage; and its employment for vast spectacles, gorgeous military pageants and similar big productions is only the forerunner of a still newer and better order of vaudeville entertainment. The most famous and most prosperous London music halls have for years found productions of this character a strong factor in their success. The time has now arrived when American vaudeville patrons are offered by Mr. Proctor a similar novelty.

Let the American dramatist, therefore—whose appeal for native encouragement continuously rings in the ear of the American manager—let him, I say, look to this splendid opportunity, and heed it well. The production at the Pleasure Palace of the patriotic military spectacle, "The Battle of San Juan Hill," may serve as an object lesson to him. It has involved an actual expenditure before lifting the curtain of close to \$10,000, and yet it is but a half-hour number in the programme. The scenic contract is the most expensive ever made for a single scene in this country. The order for uniforms, guns, accoutrements, ammunition, etc., is the largest ever placed for any similar production; and the employment of nearly one hundred and fifty men in the stirring scene quite overtops the vaudeville record anywhere.

I point all this out to the American dramatist, and I respectfully suggest that his best efforts may yet be directed to the vaudeville stage.

J. AUSTIN FYNES.

#### THE OLD-TIME "CONTINUOUS."

Something not unrelated to the vaudeville of to-day is recorded of a branch of the ancient strollers known as "boothers," who carried a booth about with them and furnished very abridged presentments of the drama. With them "Richard III." was an entertainment of some twenty minutes' duration, and they were anxious to give as many performances as possible before fresh assemblies, although that important feature of the "continuous" performances now known as "the chaser" was probably unknown to them.



IDEAL AND REAL.

ONE Christmas, at a city show,  
I mused of Life, its weal and woe,  
Its grotesque scenes; and, as I dreamed,  
How like a vaudeville show life seemed.  
I could not help think the Ideal  
Differed so vastly from the Real!

The actor, who, upon the stage,  
Against his poor wife hurled his rage,  
And cursed her with the recklessness  
That melodrama doth express—  
I saw sit lovingly at tea  
With that same wife—babe on his knee!

And he whose honest heart and bold  
Exclaimed, "Vile wretch, take back your gold!"  
I saw around the corner slink  
Upon a still hunt for a drink,  
And say "Jack, hang this up to-night,  
To-morrow I will make it right!"

And he in grand society  
Where only millionaires could be,  
Whose garb was of the finest make,  
I saw an humble back street take  
To seek his lodgings—single room—  
Bereft of window panes and broom!

The fat man with an appetite  
So droll, so fruitful of delight,  
Who swore he's never had an ill,  
Or swallowed any doctor's pill,  
I met, next day, dyspeptic, thin,  
Without a vestige left of grin!

"Ah! love me, love my dog!" cried one,  
"My truest friend beneath the sun!"  
I could not help, applause I lent  
To such a worthy sentiment!  
When from these doors I sought to roam,  
I saw him kick his own dog home!

"I'll never leave thee!" cried a wife,  
"I love thee with my soul, my life!"  
I thought the sentiment correct,  
And what, of course, good minds expect.  
But then that pair all love had lost,  
I found out they'd been long divorced!

Ah! here is the Ideal now!  
I said of one with beauty's brow;  
A form of infinite delight,  
A revelation to the sight!

But when the stage-door let her out,  
Enthusiasm shrunk to doubt!

"Is nothing real?" then I cried—  
An usher tripped up to my side—  
I laughed, and, as I turned to go,  
I heard him say: "End of the show!"  
And from the starlit sky above  
The Christmas Bells rang Peace and Love!

MONROE H. ROSENFELD.



WILLIAM H. ISHAM.



ED. S. JOLLY.



LONEY HASKELL.





ZA ZELL AND VERNON.

## HOW TO MAKE AN AUDIENCE LAUGH.

**I**T were as idle to attempt to lay down a set of rules on how to make an audience laugh as to tell a maiden how to blush, or the wild June rose how to sigh out its sweet scent on the Summer air. Our modern Momus is a myriad-mooded deity with millions of vari-colored arrows to his bow. He is as evanescent as a poet's dream, as elusive as the proverbial flea, and more inconsistent than a political platform or an up-to-date war hero. Yet his diaphanous wings, woven of figments of fancy, are spread out over all the worlds of men, and he who can but filch a feather from his fluttering pinions with which to tickle his earth-mates is indeed blessed, as by its magic power he can turn all life into laughter and love. Eons and a-eons ago, at the birth of time, when the flaming spheres first began to whirl through space, flung from the great white hand of God, the spirit of laughter came with them—

"To fashion his throne in the heart of the brave,  
And build him a home in the soul of the slave."

Lack-lustre eyes, love-lightless and languid, that for long years have housed no other guests but the weeping ghouls of sadness and sorrow, are transformed instant into scintillant, radiant orbs, when the merry god of laughter doth invest the heart. He is brother to contentment, sweet child of love, Ganymede's ambrosial nectar, the wine of the soul, a temporary Lethean wave, and the divine music of life all combined in one.

Oh, spirit—Divine of Israfel,  
Whose songs in heaven make angels mute;  
Come earthward, even for a spell,  
With quivering, heart-stringed magic lute.  
Oh, tune our souls to laughter-song,  
And we shall break the million gyves  
That fetter us to fear and wrong—  
That shackle us to narrow lives.  
And when thy voice hath charmed away  
The wall of woe, the moan of strife,  
Nor earth is ruled by sorrow's sway  
When laughter is the song of life;  
Ah, then, to heaven thy soul returning,  
Mantled in its mirth,  
Shall start thy seraph kinsmen yearning  
For a glimpse of earth.

Now pardon me, while I dismount from my Pegasus, while I cease cleaving the empyrean and deal with less ethereal facts. The best way to make an audience laugh, to use a trite phrase, is to be funny. If one could tell how to be so, he ought to go at once and give his discovery to those bitter-mouthed men who snarl at mankind—men who pose as cynics and give vent to their small thoughts in large words, tintured and colored by

the galls whence they crawl. Hamlet says to the players: "And let your clowns speak no more than is set down for them, for there be of them that will laugh themselves, to set some quantity of barren spectators to laugh too." He also says: "That's villainous, and shows a pitiful ambition in the fool that uses it." Yet, after all these years, we still hear the soulless guffaw of the farceur uttered in a vain hope of having the audience join in, which they seldom do, probably preferring to save their ha-ha's for the alleged comique who stumbles over his grammar, and butchers the English language, or for the word play of the puerile punster. But let me say right here that, no matter what device or method is used to make people merry, so long as it does not offend good taste, the end justifies the means.

Some audiences come to the theatre with their faces fixed to laugh, while others are hard to amuse. I remember playing for eight consecutive weeks at the Trocadero Music Hall, in London, without ever hearing anyone laugh at anything I said or did, and still the proprietor would not allow me to close my engagement. He said that his hall was known as the "ice house," on account of the many "frosts" of supposed funny men there, and he wanted to keep up its reputation. Again, I remember that once upon a time in the dear old Quaker City (where, happily, I am now a favorite) I remained upon the stage for seventeen minutes in an atmosphere which gave me a cold for the rest of the Winter.

Speaking of audiences generally, they like to be surprised. They love to behold the goddess of truth masquerading in the garb of humor; they delight to view themselves through the rose-colored mirror of mirthful flattery, and to see others through the mazes of ridicule.

People cannot laugh at what they do not comprehend. The entertainer who aspires to create laughter by simply talking to an audience, with no accessories to assist him, would do well to keep in mind the all-important necessity of presenting each point in such a perspicuous manner that the humor of it is just as apparent to young Master Smiles in the gallery as to old Sir Quiz in his box. The time allotted him is short. The orator takes hours to convince his audience. The fun maker is given fifteen or twenty minutes to create not one or two laughs, but many. Each jest must be so sharp, so quick; its precognitum so brief, its ending so prompt, pungent and of such a homely character withal, that if at times he unwittingly offends some supersensitive or hypercritical soul it is probably not through a lack of intelligence on the part of the jester, but because he has discovered, after many experiments, that he can thus please the greater number of his hearers, and every "gallery god" has as much right to his money's worth of laughter as the languid favorite of fortune who lolls in a box. Meanwhile, if the jester's heart be true to his art, he will be continually perfecting and adjusting his methods in an honest endeavor to please all, and in this the real critic can and will aid him, by pointing out his defects and telling him the reason why he is wrong, by showing him the flaws in the gem of his genius.

I doubt if God has ever endowed man with a pleasure or privilege greater than the power to make his fellows laugh. There is no sensation so intensely blissful as that which graces the heart of him who can stand before a multitude, convulse them one and all with ringing laughter, and know that he is the cause of their happiness for the time being. And so it should be; for there is another side to the picture.

Come with me. We shall go and see the fool in his element! He dons his cap and bells to-night for us, his King, the world. He lives to make us merry, to gladden our lives. Oh, noble fool! His life is a laugh. Oh, wise fool! Ah, here we are at the temple where he holds forth. He is in fine form to-night, for the theatre is ringing with laughter. The people are all convulsed, their cheeks are wet from laughing at the foibles of the fool. Yet, in good truth, they laugh not at the jester, but at themselves, at their own half-forgotten folly as reflected back to them in the voices and gestures of the fool. Hear the shrieks of the rabble, hear the roars of the middle classes, hear the well modulated laughter of those in life's high stations! Patrician and plebeian, minion and menial are all akin to-night, equal votaries of the mirthful god. They are all alike to the jester; just men and women with sighs, cares and sorrows that must be wafted to-night into oblivion. Yet he must please them all, or he is damned. One hiss from his hearers would strike dissonance deep in the divine melody of his laughter-loving soul. Oh, thank God, there are no hisses to-night! Oh, that last jest was a *coup de maître*. How does he do it? What is his secret? Would you know? Well, come with me; I will take you behind the scenes of his life; I shall show you the other side. I know where the key of his heart is hidden. He threw it away long years ago when he locked up his heart and became a fool. Ah, here we are! A change has come o'er the spirit of the music; the deep-souled 'cello is sobbing a dirge. Come, we will march to its time o'er the sands of his life. Tread softly, gentle sir; we are on forbidden soil. What else do you hear?

"The sighing and sighing of sad, sad seas,  
Low whispering willows and cypress trees."

We are nearing our goal! Ah, here is his heart! Insert the key. What's that you say? The heart is broken? The strings are shattered? The key won't fit? Well, then, tear it open! It is only the heart of a fool. Look for the golden chalice where the laughs are distilled. Here it is, beside the fount of love. Soft, good sir; whisper in key with the dirge of the 'cello and tell me what you see. Some dead dreams; the ashes of life; some buried hopes and shattered ideals, a breath of Democritean philosophy, an ocean of unshed tears, a few faded roses and some new thorns. Poor, poor fool, how can he live on such scant fare, how exist on such poor heart pabulum? You would know that, too? Well, the secret is as simple as sin. He lives not for himself but for others, for us, his King, mankind; he lives



his real life when on the stage before his King. Then the lights go out, the music ceases, the King dons his mask, and the fool walks his way alone, to brave our contempt, to laugh at our sneers, though he dispenses heart balm to all.

GEORGE FULLER GOLDEN.

# THE VAUDEVILLIAN'S LAMENT.

Dis biz ain't wot it used ter be.  
 Wen I say so, dat's straight,  
 For I've been in it, on an' off,  
 Since eighteen-sixty-eight.

In dem old days, I tell you, cull,  
 Folks wasn't hard to please;  
 Dey'd fall down, plum right off de seats,  
 An' laugh until dey'd sneeze.

No matter wot yer said or done,  
 De audience cracked a smile;  
 An' if yer sketch was good, why dey'd  
 Keep yellin' all de while.

A guy dat had some talent, an'  
 A "rag" wit good strong pipes,  
 An' legs dat looked all right in socks  
 Wit' horizontal stripes.

Could git his little sixty per,  
 An' live just like a king,  
 An' make a front on Union Square,  
 Just like de real ting.

De shows dey have now ain't no good,  
 Dey give me bones a chill;  
 Variety is shoved aside  
 For "High-Class Vaudeville."

De old-time stars don't cut no ice,  
 Dey show tree times a day;  
 An' bum legits gits all de pie,  
 For doin' some snide play.

I've seen dem guys dat gits de coin,  
 When makin' dere debut,  
 Dey tink dey're all de show, but say!  
 I tink dey are— all but.

Dey git de black type an' de kush,  
 But never make no hits,  
 An' sometimes dey fall down so hard  
 De manager takes fits.

I tink dis craze'll soon die out,  
 I hope to see it croak;  
 Den "High-Class Vaudeville" will go  
 Where it belongs— in soak.

Variety will come to life,  
 An' won't it be just great  
 To run a show like dese we had  
 In eighteen-sixty-eight!

MAURICE E. McLOUGHLIN.

# THE VAUDEVILLE AUDIENCE.

A WILD ANIMAL, captured by Tony Pastor and kept in subjection by Continuous Keith. Its diet, food and indoor habits.

The AUDIENCE is an animal that requires to be fed three times a day below Twenty-third Street. Above that region it has contracted the no-breakfast habit, and eats only imported foods with French dressing (and undressing).

## DIET.

The diet of the caged AUDIENCE consists of local celebrities, war gags, damns, and any smut you can smuggle by its keeper, the stage-manager.

## FOOD.

In its wild state, while roaming the streets, the AUDIENCE feeds on murders, cable accidents and erotic manias. It is also extremely fond of condiments, such as Smollet, D'Annunzio, Amelie Rives, and Alan Dale. Having access to such hot stuff when at large makes it difficult for us to cater to its appetite when caged.

No one has ever been able to tame an AUDIENCE. Just when you think you have it under control it slinks away to its suburban home, bruising the delicate bloom of the gag that you have been offering it.

## IN-DOOR HABITS.

In New York you find this animal well developed. Its eyes have seen everything, its ears have heard everything, causing extreme lethargy. The only unjaded sense is that of smell.

During its supper show the New York AUDIENCE, if not pleased with its meal, puts up its thumb and forefinger and gently holds its nose, which is hard on the "feeder."

The Boston vaudeville AUDIENCE, while feeding, reads newspapers and tracts, keeping meanwhile a lynx eye on lingerie and anklebones, which it will devour without a moment's notice, although it pretends that such diet makes it deathly sick at its stomach.

In Philadelphia the species is mush-like and less pronounced, owing to its having stifled its longing for continually washing white stone stoops.

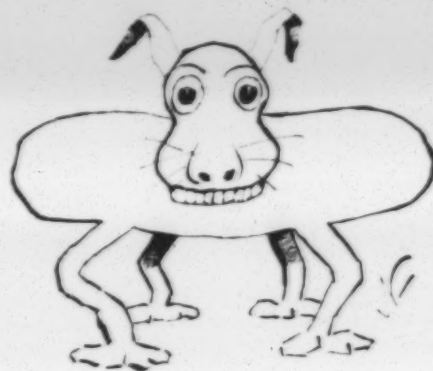
This branch of the family thrives on scraps left over from New York and Boston, said scraps to be given slowly, in small hunks, or the animal chokes.

Out West the vaudeville AUDIENCE has deteriorated, owing to a liaison with a mongrel called the DRAMA, and is much looked down upon by the thoroughbreds in the East.

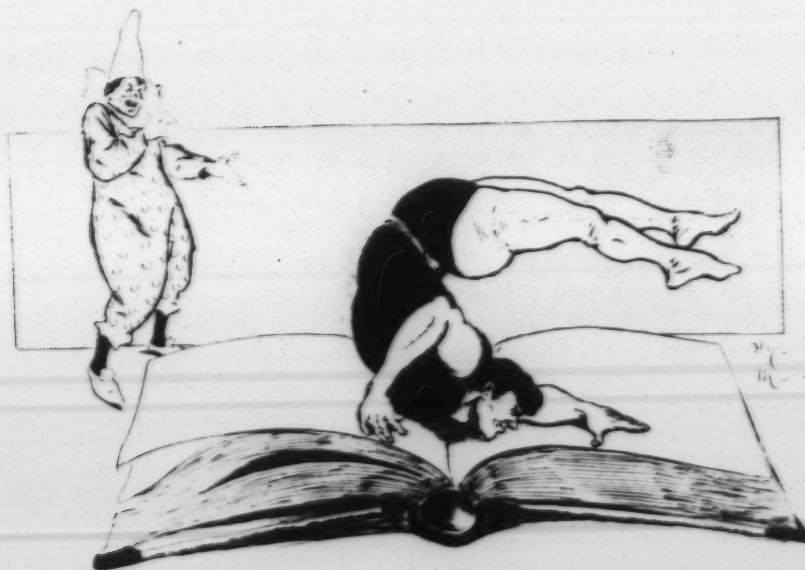
This Western AUDIENCE has on the upper part of its brow a growth called by the natives the GALLERY, and at Sunday matinee feeding it develops the *le-ta-a-ta* habit with the "feeder," which is very trying to the latter.

The AUDIENCE is born in huge litters, a result of the union of two dangerous animals, the PRESS and the MANAGER, and is the only animal that pays for its own birth, and if it does not like the production gets its money back.

MISS NORTON.



THE AUDIENCE.



TURNING OVER A NEW LEAF.







## The New York Dramatic Mirror.

### THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN  
THEATRICAL PROFESSION.

PUBLISHED EVERY TUESDAY

AT

1432 BROADWAY,  
Corner of Fortieth Street.

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

SUBSCRIPTION: One year, \$4.00; six months, \$2.00; three months, \$1.25. Single copies, 10 cents. Foreign subscriptions, \$5.50 per annum.  
The Mirror is sold in London at Low's Exchange, and in Paris at the Grand Hotel Kiosques. The trade is supplied by all News Companies.  
Entered at the New York Post Office as Second-Class Matter.

NEW YORK, DECEMBER 24, 1898.

VOL. XII. NO. 1043. (EXTRA EDITION.)

#### GREETING.

CELEBRATING its twentieth birthday and the Christmas holiday, THE MIRROR greets its multitude of friends and extends the best wishes of the season.

It will be noted that this souvenir MIRROR differs in several respects from the holiday numbers that for many years have preceded it. It is believed to be the largest as well as the best occasional dramatic publication ever placed before the public. Its artistic features are more numerous than ever, several of the most noted of artists and illustrators having combined their happiest efforts to make the number appropriately pictorial. While there will be found in it less of the customary fictional matter, there is still enough of such matter to flavor the more solid historical and reminiscent features that give a peculiarly befitting character to an anniversary publication.

The articles that treat of and illustrate The Actors' Fund of America, The Actors' Society, The Actors' Order of Friendship, The American Dramatists Club, and The Professional Woman's League will be read with great interest not only by the members of those organizations but as well by the public, which always shows a lively concern in all matters that relate to the people of the stage. The Story of THE MIRROR relates the connection of this journal with all matters of moment that have specially interested the dramatic profession during the past twenty years, and incidentally reviews the leading events in the theatre during that period.

The feature of this number that fills THE MIRROR with pride, however, is embodied in the congratulatory letters from distinguished persons of the theatre that show the unique position this journal holds among the periodicals of the stage. Such critics as WILLIAM WINTER, BRANDER MATTHEWS, and GEORGE P. GOODALE; such dramatists as BRONSON HOWARD, DAVID BELASCO, JAMES A. HERNE, JOSEPH ARTHUR, SYDNEY ROSENFELD, J. CHEEVER GODWIN, CLAY M. GREENE, CHARLES KLEIN, MARTHA MORTON, MADEIRA LUCETTE RILEY, and LORIMER STODDARD; such actors as FRANCIS WILSON, STUART ROBSON, WILTON LACKAYE, SOL SMITH RUSSELL, DE WOLF HOPPER, LOUIS ALDRICH, HENRY CLAY BARABEE, E. H. SOTHERN, F. F. MACKAY, HERBERT KELCEY, JEFFERSON DE ANGELIS, JULIA ARTHUR, and VIOLA ALLEN; and such managers and others as A. M. PALMER, JOHN B. SCHOEFFEL, EDWIN KNOWLES, and JOHN PHILIP SOUSA among those who write these letters of congratulation declare the opinion of THE MIRROR that prevails among the profession in America, and such actors, dramatists and critics as JOHN HALE, GEORGE ALEXANDER, E. S. WILLARD, MARGE KENDAL, ARTHUR D. PINERO, and CLEMENT SCOTT voice the opinion that prevails in the profession of England as to this journal. But it remained for Continental celebrities of the theatre to show the universal scope, influence and appreciation of THE MIRROR, and every member of the theatrical profession in America must also be proud of this recognition. From Germany LUDWIG BARNAT writes:

It may be of interest to you to know that

a German dramatic artist has for years followed with respect and appreciation the uncommon services of THE DRAMATIC MIRROR, a paper devoted to theatrical concerns with whose circulation and influence we have no German theatrical paper to compare even at a distance.

And the famous SONNENTHAL says:

Your wonderful paper has set itself the task primarily of furthering the interests of dramatic authors and of elevating and purifying artists. Thus you have rendered dramatic art a signal service—a service that we of the Continent appreciate, for our art, to use SHAKESPEARE'S words, must have in view but one object: "To hold as 'twere the mirror up to nature."

And MAX GRUBE also expresses a happy sentiment on THE MIRROR'S anniversary. From Italy TOMMASO SALVINI writes that "THE MIRROR has elevated art and the actor," and his famous compatriots, ADELAIDE RISTORI, VIRGINIA MARINI, GIACINTA PEZZANA, ROBERTO BRACCO, and MARCO PRAGA send messages of congratulation. ALEXANDRE BISSON, speaking for France, pays THE MIRROR a compliment as notable as that of LUDWIG BARNAT when he says:

THE MIRROR is the true type of the theatrical journal, interesting and useful. When are we to have one in France that can be compared with it?

And LEON HENNIQUE appropriately conveys a token of his appreciation.

The English-speaking theatre has long accepted THE MIRROR as the representative journal of the stage. It needed but this occasion to show the esteem with which this paper is held in the great Continental countries where the theatre, after centuries of development, has reached the dignity of a great institution, in the making of which the illegitimacies of a younger age—some what apparent in the American theatre—have been eliminated. THE MIRROR predicts that it shall yet see those illegitimacies eliminated from the theatre of this country.

#### EDWIN FORREST.

THE magnificent daguerreotype of Edwin Forrest, for many years past in my possession, permission for the presentation of a reproduction of which in the anniversary Christmas MIRROR I have gladly granted, is one of the best portraits ever made of that great actor, and now published for the first time.

The daguerreotype cannot be duplicated by the printing process as the photograph can; and the formula of its making is essentially one of fumes, as distinguished from the photograph, which is one of solutions, and is most delicate and interesting, requiring for the coating of the plate an instantaneous and exact judgment of shades. That is denied to one afflicted in the slightest degree with color blindness, and it is an art only acquired and retained by constant practice. The daguerreotype is made on a copper plate galvanized, and then highly polished on a buff wheel, then coated over the fumes of iodine, till it takes on a dark magenta shade. Then it is transferred to the "quick box," a preparation of bromides, until it takes on a dark steel color, after which the room is darkened and it is treated to a second exposure over the iodine. The plate is now ready for exposure in the camera, after which it is developed over the fumes of mercury. Frequent visits to the dark closet are necessary in its development. After washing off the chemicals unacted on by the light, the final step is the "gilding," which is accomplished by a solution of hyposulphate of gold on the plate, and heating it with a spirit lamp until a sufficient quantity of the gold has been deposited and burned in. The slightest overdoing of this will ruin all that had preceded it. An idea prevails among some that a daguerreotype is easily erased from the plate. Without the gilding process it is. It can be erased with a brush of the finger; but properly gilded it is a tedious and trying operation even with the aid of rotten stone, alcohol and cotton.

This daguerreotype of Edwin Forrest, a superb specimen of an art that will soon be numbered among the lost arts, was made by an uncle of mine, W. L. GERMON, of Philadelphia, about 1856, when Forrest was fifty years of age, in the full prime of a glorious and sturdy manhood, and before advancing years and increasing troubles had hardened and deepened the lines of his face until it became almost savage in its expression.

FRANK G. COITER.

#### GRAND CAÑON OF THE COLORADO.

In the northern part of Arizona there is an extensive plateau with an average elevation of seven thousand feet above the sea, through which the Colorado River cuts its way and forms some of the most remarkable cañons or gorges in the world, the length being about three hundred miles and the perpendicular walls reaching heights of from three thousand to seven thousand feet.

These precipitous gorges slope downward at a very steep angle, often leaving room only for the river to run at an ordinary stage of water, and thus making navigation for anything but the smallest boats extremely difficult. The mysteries of the Grand Cañon were first explored by an unlucky prospector for

precious metals, James White by name, who, while fleeing from the pursuit of hostile Indians, passed down through the Grand Cañon in a canoe and brought the story of its wonders to light. In 1869 the whole course of the Grand Cañon was traversed for the first time by a party of explorers, commissioned by the United States Government, and commanded by Professor J. W. POWELL.

The grandeur of these natural wonders surpasses description. Standing like great sentinels along the line of the Colorado and its tributary streams are lofty peaks which lift their craggy outlines against the sky, as if placed there by the Creator to defy the touch of time. The one selected for illustration is among the highest. Upon the lofty plateaus through which the river has cut its way are the massive ruins of walled cities. These cities are supposed to have been built by the Toltecs, of whom the Mogul Indians are descendants.

WALTER W. BURRIDGE.

#### THE STARTING OF "THE MIRROR."



STEPHEN FISKE.

THE starting of THE NEW YORK MIRROR was an inspiration. Three journalists, one a graduate of the *Star*, another of the *Sun* and another of the *Herald*, had become so indignant at the demoralization of theatrical affairs that they determined to attempt to expose the corruption and reform the abuses. After a few weeks Mr. Harrison Grey Fiske, also an expert in daily journalism, joined the new paper, became its editor and proprietor, and has splendidly developed it into THE DRAMATIC MIRROR, which is acknowledged on both sides of the Atlantic to be the best theatrical paper ever published.

The title was also an inspiration. Our first idea was to revive the famous old *Mirror* of Messrs. Morris and Willis, once "the glass of fashion" in New York. But to this Morris Phillips strenuously objected, claiming that all the legal rights in the original *Mirror* had been merged in its successor, the *Home Journal*. So the subtitle, "Founded by Morris and Willis," appeared but a few times, and was withdrawn in a spirit of journalistic amity. But the title was retained, because it perfectly represented the objects of the paper. Hamlet had given us the cue in his speech to the Players:

To hold, as 'twere, the Mirror up to nature;  
To show virtue her own feature,  
Scorn her own image!

Professionals of the present day can hardly realize the condition of dramatic affairs in 1878, when THE MIRROR was projected. Business was generally bad; specie payments had not been resumed; and New York especially suffered. Without contradiction, this metropolis was then declared to be "the worst show town in the whole country." This seems incredible, when we compare it with the present brilliant season; but it was literally true.

New York was then a comparatively small city. The Rialto was Union Square, and this was the centre of social and business, as well as of theatrical activities. The greater city above Fifty-ninth Street, as we now know it, did not exist. In fact, the theatrical district was bounded by Thirty-fourth Street on the north and Canal Street on the south. Actors, adopting the English customs, frequented chop-houses rather than clubs, and every week had its professional scandal.

Taking advantage of these conditions, an organized gang of blackmailers raided the theatres and "held up" managers and actors. They were backed by a shrewd scoundrel with plenty of ill-gotten money; they employed clever lawyers; they had a weekly paper, with which they used to terrorize their victims. Instead of the ancient highwayman cry, "Your money or your life!" their motto was, "Your advertisement or your reputation!"

All of the methods of the gang were open and audacious. If such methods were attempted now, the person attacked would at once summon the police. But in 1878 the police were controlled by the politicians, and the blackmailers had intimate political affiliations with the politicians. For example, a Police Justice built a theatre for one of the leaders of the gang. By way of Nemesis, his estate was cheated out of the property.

From two conspicuous instances the mode

of operations of the blackmailers may be comprehended.

An amateur, anxious to produce a play and star in it, visited the office of the gang. He had saved up \$700 to carry out his plans. When he casually mentioned that he had the money with him, he was seized, robbed and thrown into the street. Instead of procuring a warrant for the thieves, he brought a suit to recover the money. The defense was that he had voluntarily paid \$700 for advice, advertisements and the preparations for the production of his play, and, as the members of the gang corroborated each other's testimony upon this point, he was thrown out of court, as he had been previously thrown into the street.

I was then the business manager of a leading theatre, and the regular advertisement was demanded by the editor of the blackmailing paper and promptly refused. For two weeks the paper was filled with the most outrageous libels upon the manager of the theatre and the members of his company. Then the editor presented himself at my office and asked, "Now, will you give us that advertisement?"

Some of the best lawyers in the city held that this demand, following upon the publication of the libels, made a clear case of criminality, and so suit was brought. The only defense was a vicious effort to besmirch the witnesses. In the course of the trial the counsel for the prisoner impudently said to Chief Justice Charles Daly, who presided:

"I presume that your Honor knows nothing about the theatres."

"Sir," replied Judge Daly, "you are very presuming!"

The jury convicted the accused. He took what is called "the poor man's oath," and the Sheriff put him "on the limits"—that is to say, he would be arrested and imprisoned if he were caught outside the city. But this did not interfere with the continuance of the libels. On the contrary, the law was mocked in a series of articles describing the visits of the blackmailer to Coney Island and other out-of-town places, and it was argued that as these visits were made on Sunday, and Sunday was legally *dies non*, the Sheriff could not enforce the penalty.

Actresses were, of course, the favorite prey of this gang. "Say, we know with whom you took supper last night; your picture on the front page will cost you \$50. Shall we print the picture or the supper?" This was an ordinary form of address on the street. Often the portrait was paid for, when there had been no supper, to save a scandal. When there had been a supper, however innocent, the portrait was paid for and never printed. This portrait swindle was worked in a dozen different styles to maul all purses.

For men and women outside of the profession to be personally acquainted with actresses and actors was then very expensive. The scandals of the profession were connected with ladies of society and men of high business position, who had rather pay dearly than have their names paraded in such a sheet. Innocent or guilty—what did it matter? Those who paid the blackmail were innocent, and those who refused to pay were always guilty.

The reader may think that these specimen cases are overdrawn and these statements exaggerated. Why did not the actors and managers rise in a body and crush the blackmailers? Because up to that time the managers and actors had never risen in a body to do anything. Because the professionals, attacked individually, found more curiosity than sympathy among their associates. Because the profession needed a champion to defend it and to reorganize it upon purer, higher and stronger lines.

Such a champion appeared, on Jan. 4, 1879, when the first number of THE MIRROR was published. It was a Happy New Year number, and it ushered in many happy years to professionals.

In the leading editorial of the first issue, which I had the honor to write, were the following paragraphs, which show that, after twenty years, I have not overstated the condition of affairs, and that the founders of THE MIRROR had definite and beneficent objects in establishing a new dramatic paper:

During the past year there have sprung up among theatricals certain outrageous abuses that must be put down with a strong hand before radical reforms can be effected. Chief among these abuses is a criminal journal, supported by one of the metropolitan managers, which is devoted to weekly attacks upon reputable places of amusement and to scurrilous and scandalous attacks upon reputable actors and actresses. The notoriety of this infamous organ, and the fact that it is sustained by the political influence and pecuniary assistance of the manager of a New York theatre, have alarmed the public. They ask with astonishment, "Can these slanderous assertions be true?" They look at the pernicious paper and see the advertisements of many actors and actresses in its columns, and they reasonably argue that these professionals endorse the utterances of the journal to which they pay their money.

Here, then, we find managers and actresses deliberately approving the scandals, lies and libels as their own opinion of themselves! If professionals thus acknowledge the truth of the vile portrait, how are the public to know that it is not correct? How can the public be expected to respect and sustain a profession thus disgraced by its own act and deed?

We purpose to hold up to the profession a true



"THE LILIPUTIAN KING OF REPERTOIRE."



YEATMAN C. ALLEY.



CHARLES WOLFE.



MARY ELLSWORTH.



E. A. OAKLEY.



FRANK MOREHOUSE.



MRS. PUNCH ROBERTSON.



PUNCH ROBERTSON.



MARION BOHANON.



WALTER WOODS.



MINNIE MILNE.



GEORGE ARVINE.



CARRIE LEWIS.



W. J. PATTERSON.



CHARLES AEBLI.



JOHN L. WEBER.



FRANK FAHEY.

PUNCH ROBERTSON COMPANY.



"Mirror." We shall show to the Vice that parades itself in print its own image in such a form that it shall shrink abashed. We shall picture the Virtue of the dramatic art so clearly as to win back the affection and esteem of the great and generous public of this metropolis.

In fewer words, THE MIRROR was started to drive the corrupt dramatic paper out of the field, and to give to the profession fair and honorable journalistic representation. In both of these objects it has succeeded. None of the blackmailing gang of 1878 is now connected with the press. Thanks to THE MIRROR, the newspaper business as it relates to the theatres is now conducted as honorably as any other business.

I do not say that the complete revolution of the relations between the theatres and the press is due to THE MIRROR alone. Managers quickly came to our aid, and foremost among them was A. M. Palmer, of the Union Square. Actors and actresses enthusiastically welcomed their champion, and helped to build up THE MIRROR in circulation and advertisements. But it is to the eternal credit of THE MIRROR that it first led the way out of the mire and the quicksands. It cried, "This is the only right road! Come on!" and the profession gladly followed.

In another article the history and the achievements of THE DRAMATIC MIRROR, its brilliant service to the profession and its steadfast adherence to the best standards of modern journalism in every department—editorial, critical, reportorial, literary and pictorial—are brightly chronicled. But the point to which I invite attention is that the paper was started with a fixed policy, and that it has always adhered to its original programme. No sensational stories, no theatrical scandals have ever sullied its pages. From its first issue until now THE MIRROR has given all the news of the profession, but none of the little tattle that so often disgraces theatricals.

Twenty years is the best part of a life-

#### THE CORRESPONDENCE DEPARTMENT.

ONE of the most important features of THE MIRROR is its Correspondence Department, in which is presented each week, in concise yet complete form, the theatrical news of the entire United States and Canada. In every important city and town in the territory mentioned THE MIRROR has an alert correspondent, who forwards to the main office each week a report of the attractions appearing in his town, with comments on the quality of the performance and a statement of the business done. There are also forwarded any news of gossip of interest that may develop and all obtainable routes of companies. These reports are published in classified form, the smaller towns under States, the larger cities under a special heading, while reports from seven of the most important points are sent by telegraph on Monday evenings.

The value of this extensive record cannot be overestimated. It is the only accurate source of its kind. Managers of theatres consult THE MIRROR correspondence to learn the business done by attractions, and are apprised regarding barnstorming organizations. Managers of companies can estimate through THE MIRROR's reports, the receipts that various towns will give their attractions. Authors and owners of plays can detect piracy of their property; agents can ascertain the names of theatres and managers, and, in short, THE MIRROR's correspondence is an encyclopedia for the entire profession.



LOUISE MARCELLI.

The growth of the force of correspondents has been steady. In the first issue of THE MIRROR thirty-seven towns were covered. At the present time THE MIRROR has representatives in about one thousand places. The greatest care is taken in appointing new correspondents to obtain persons who, by intelligence and education, are qualified for the work, and who will be faithful in their



ADELINE ADLER.

service to THE MIRROR, and, above all, absolutely fair and impartial in their reports. No applicants save those whose references are of the best are appointed. A set of rules is furnished each correspondent, and any deviation from them or overstepping of privilege is followed by dismissal. Complaints against correspondents are always made the subject of searching investigation, and no abuse of the position is tolerated. It is gratifying to state that it is seldom necessary to remove a correspondent. THE MIRROR numbers among its forces representatives that have been connected with the paper for five, ten, fifteen and twenty years. Its representatives include many able newspaper men, prominent lawyers and physicians, and other professional men; bankers, merchants and financial men of the best standing; mayors, judges, Government officials, authors, college professors and others of equal calibre, who are worthy representatives of the greatest dramatic journal.

Elsewhere in this issue there are published portraits of some two hundred of THE MIRROR's correspondents. If space would permit, much might be said in their praise. They, and all of the rest of the correspondents, have rendered yeoman service to the paper. In the limits of this article, however, it is possible to give merely the following short biographical sketches of THE MIRROR's representatives in the principal cities.

William Tilsen ("Biff") Hall, the correspondent of THE MIRROR at Chicago, is a na-

tive of that city. He was born in 1859, and was educated at the University of Michigan. He was appointed a justice of the peace in 1895, and has held the office ever since. He has been connected with the Chicago Tribune, Herald, Times and Evening Post. Some of his contributions have been published in book form. He has been the president of the Forty Club for twelve years. Mr. Hall's breezy, chatty letters to THE MIRROR have gained him a national reputation.

Jay B. Benton, who represents THE MIRROR in Boston, is a newspaper man of experience, and long has been identified with journalism in Boston. He is at present city editor of the Transcript.

S. Fernberger has been the Philadelphia cor-



PHYLLIS MORTON.

respondent of various New York papers since 1895, and joined THE MIRROR's forces in 1895. During all his career as a correspondent he never has missed a letter.

W. C. Howland has been THE MIRROR's representative in St. Louis for ten years. He is a newspaper man, having been connected with the St. Louis Chronicle since 1888. He is an Ohioan by birth, was educated in the Washington University, St. Louis, and held a Government position before entering journalism.

William J. O'Brien, Jr. ("Harold Rutledge"), the correspondent at Baltimore, is a graduate of Loyola College in that city, and has practiced law for the past thirteen years. He was born in 1863, and is the son of William J. O'Brien, who was for several terms a member of Congress.

John T. Warde is the oldest dramatic correspondent in Washington, D. C. He has been connected with THE MIRROR for fourteen years. He is associated with Galt and Brother, prominent jewelers, and is one of the founders of the local Lodge of Elks.

William Sampson has represented THE MIRROR at Cincinnati since 1884. He is a lawyer, having studied at the University of Cincinnati and the Cincinnati Law School.

Fred S. Myrtle, the correspondent at San Francisco, was born in England in 1862, and was educated at Rugby and Oxford. He came to this country in 1891 and engaged in newspaper work in San Francisco. He has been connected with the Examiner and the Call, and is at present on the staff of the Bulletin. He has been for three and a half years the secretary of the San Francisco Press Club.

Frank E. Carstarphen is a Missourian, but has lived in Denver since 1885. He is a graduate of the Columbian Law School, Washington, D. C., and makes a specialty of criminal, corporation, mining, and theatrical law. He is the Western attorney for many prominent theatrical people. He has done much local dramatic criticism, dramatized several stories, and was one of the promoters



GERTRUDE BENNETT.

of the stock company system in Denver, where he has represented THE MIRROR since 1896.

Walter C. Smith, correspondent at Jersey City, is connected with the Evening Journal of that city, and has been for twenty years local representative of various dramatic papers. He is an actor of ability and an Elk.

F. C. Campbell, the Minneapolis representative, was born in Washington, D. C., in 1864, graduated from Pennsylvania College, engaged in newspaper work, and in 1883 went West, where he joined the staff of the Pioneer Press. He subsequently accepted a Government position, and in 1887 moved to Minneapolis and engaged in the insurance



MRS. M'LEE RANKIN.

and investment business, being junior member of the firm of Josiah Thompson & Co.

Howard C. Ripley has been the Providence correspondent since 1892. He is a native of that city, and is chief clerk of the Matheson Alkali Works. Mr. Ripley is a member of the Providence Press and many other clubs.

J. Marshall Quintero, representative at New Orleans, is a native of that city, and has been connected with the Picayune. He is now a lawyer and Vice-Consul of Costa Rica.

Renold Wolf, the correspondent at Buffalo, is a graduate of Cornell University. He is a member of the law firm of Farnham and Wolf, and a director or stockholder in numerous corporations. He has won success as an amateur actor, has written several books, and is a contributor to the Lac Journal. Mr. Wolf has a beautiful summer home on Lake Cayuga, and is the owner of a fine kennel of St. Bernard dogs.

Charles D. Clarke has been the correspondent of THE MIRROR at Louisville since 1884. He is a native Louisvillian and for seventeen years has been chief rate clerk of the Louisville and Nashville Railroad.

John R. Ringwalt, correspondent at Omaha, has represented THE MIRROR for twelve years. He was born in Pittsburg, Pa., and after moving to Omaha entered the service of the Union Pacific Railroad, which he left to engage in the insurance business.

Claude L. N. Norrie, correspondent at Milwaukee, is a native of Dundee, Scotland. He was born in 1870, and, after completing his education, removed to Toronto, Canada. Mr. Norrie gained much prominence as an amateur actor, was stage-manager of the Victoria Dramatic Club for six years, and held a similar position with the Derry Comedy company, Milwaukee. He has had many offers to enter the profession. Is at present in the fire insurance business.

O. J. Mitchell was born in Albany in 1868, and in 1870 moved to Washington, D. C., where he was page in the House of Representatives. In 1888 he went to Portland, Ore., and has been correspondent of THE MIRROR at that place since 1891. He has done dramatic work for the Portland News, Oregonian, and Telegram, and has an important position in the service of the Northern Pacific Railroad.

Frank E. Wilcox, the Kansas City representative, is a New Yorker, having been born in this city in 1864. After several years in the railroad business, Mr. Wilcox opened a large storage warehouse in Kansas City. After this he was successively connected with the First National Bank, the Kansas City Clearing House as manager, the Missouri, Kansas and Texas Trust Company and the Kansas City, Pittsburg and Gulf Railroad. Of the latter two he is assistant treasurer and assistant secretary respectively. He is also treasurer of a score of other companies.

George H. Colgrave has been correspondent of THE MIRROR at St. Paul since 1879, and has held a responsible position on the Pioneer Press for thirty years. He is of Scotch descent, and was born in Columbus, Ohio. He has been always an earnest worker for THE MIRROR's success.

Edward J. Bonnelly, the representative at Pittsburg, was born in Philadelphia in 1857. He was educated in Philadelphia and in Paris, and was admitted to the bar in 1880.

Jane Martin, New Haven correspondent, is a graduate of Smith College, and has been dramatic critic on the News and the Register of that place. She is at present devoting herself to story and play writing, and articles from her pen have appeared in most of the leading magazines. Mrs. Martin is co-author with Harry Lacy of the playlet "Bob



ZILDA RALDI.



MAYME KEALLY.

time; it is the coming of age of a paper. You can judge a journal as you judge a man—by the record of the years. As THE MIRROR has been, so it will continue to be, and I join with all professionals and all journalists in the hope that this Anniversary Number may be a new start for a century of equal and deserved success.

STEPHEN FISKE.

#### THE MIRROR EDITORIAL STAFF.

Portraits of the members of the editorial staff of THE MIRROR appear in a group on another page. Harrison Grey Fiske, editor-in-chief and proprietor of THE MIRROR, has been connected with this journal almost from its inception, and has been sole proprietor and editor during the greater part of its history. He was also for several years dramatic editor of one of the metropolitan dailies, has done much literary work and is known as the author of several plays. James A. Waldron, managing editor, was for many years a journalist and critic in Albany and has been associated with THE MIRROR for about eight years. George Taggart, assistant editor, known to his associates and THE MIRROR public as "The Catboy," had been connected with the United Press, the Evening Sun and other papers before his MIRROR association. Maurice E. McLoughlin, vaudeville editor, has been a member of THE MIRROR staff since the establishment of the vaudeville department of this journal. He was formerly a newspaper man in Brooklyn. Philip Jacques, correspondence editor, did his first professional journalistic work on THE MIRROR. Randolph Hartley, general writer, had newspaper experience in the West before coming on THE MIRROR. Townsend Walsh, formerly on the dramatic staff of the World, is also a general writer on THE MIRROR. Albert Ellery Berg, well known among dramatic journalists, has been connected with THE MIRROR for many years. The faces of the fair sex represented in the group are those of Henrietta Freeman, exchange reporter and librarian; Kate Master-son, known popularly in metropolitan journalism and to MIRROR readers as "The Matinee Girl," and Flora Gebhard, editorial stenographer.





CARL A. HASWIN.

Rackett's Pajamas," which has scored a success in vaudeville.

W. H. McGown, of Urbana, Ohio, is *The Mirror's* oldest correspondent, having represented the paper in Urbana for twenty years. He is also the local representative of a number of leading newspapers and dramatic editor of the *Urbana Daily Tribune*. He possesses a valuable collection of playbills and autographs.

The dramatic news of foreign countries is reported fully in the columns of *THE MIRROR*. In each important theatrical centre *The Mirror* has a representative thoroughly en rapport with dramatic matters, and the letters forwarded by these correspondents form the only intelligent and trustworthy review of the foreign stage published in this country.

H. Chance Newton ("Gawain"), the London correspondent of *THE MIRROR*, is a prom-

the sun never sets on *THE MIRROR's* correspondents, for on the other side of the globe *The Mirror* is equally in evidence. From Melbourne, Australia, James M. Robinson, and from Sydney, N. S. W., E. Newton Daily, forward letters embracing all the news of the Antipodes, while theatricals in the Hawaiian Islands are reported by C. L. Clement, a newspaper man of Honolulu.

#### THE CASTLE SQUARE OPERA COMPANY

From the inception of the enterprise, on Christmas, 1897, the Castle Square Opera company has crowded the American Theatre to its utmost capacity. The company's welcome has proven a public desire for the good and wholesome in musical art when placed within the reach of modest incomes. Last year's production of "Faust" was more than equaled by recent magnificent revivals of "Aida," "Romeo and Juliet" and "Carmen," all in English. "La Bohème" first presented in English in America by this company, was another step in the progress of the organization.

Lighter compositions, notably those of Gilbert and Sullivan, have been given to pro-



VERNER CLARGES,

as Sir Anthony Absolute.

nounced critical and popular approval. The repertoire for the remainder of this season will include "Lohengrin," "Rigoletto," "Lucia di Lammermoor," "Faust," "Manon Lescaut," "Merry Wives of Windsor," "The Barber of Seville," "Lurline," "Rip Van Winkle," "Queen of Sheba," "Ernani," "Mignon," "Die Fledermaus," "Falka," and "A Night in Venice." The principal members of this year's organization are Yvonne de Treville, Adelaide Norwood, Villa Knox, Lizzie Macnichol, Grace Romaine, Gertrude Quinlan, Zetti Kennedy, Joseph F. Sheehan, William G. Stewart, Harry L. Chase, Herbert Witherspoon, Raymond Hitchcock, Frank Moulton, and Sol P. Veron.

#### RALPH E. CUMMINGS' STOCK CO.

Ralph E. Cummings, who organized and established the Cummings Stock company,



JENNIE REIFFARTH.

and who is its present proprietor, is one of the most versatile and magnetic actors of the day. While critics before whom he has appeared have compared him favorably to Nat Goodwin, E. H. Sothern, and Charles Wyndham as a comedian, George P. Goodale, of the *Detroit Free Press*, pronounces him a master of pathos, and he is also acknowledged to be one of the foremost stage directors. The great success he has achieved in the cities where his company has made long runs is due to a study of detail, hard work, and to wonderfully clever and intelligent actors and actresses who had already won distinction before joining Mr. Cummings' forces, and are now celebrated among the theatrical fraternity for their perfect and even first performances. This company plays a season of forty-five to forty-nine weeks each year, and holds the record for making the longest runs of any stock company in existence. Owing to fire consuming the theatre where this sterling organization was appearing, the company is now on a short tour of the larger cities, playing the highest-priced theatres only. This will continue until February, when Mr. Cummings will take his combination into Detroit for a twenty weeks' run.

#### MRS. FISKE'S COMPANY.

A group of portraits of the members of Mrs. Fiske's company will be found on another page. This is one of the strongest organizations that ever supported a star in this country, as the excellence of its work, individually and collectively, has testified this season. Mrs. Fiske is not only received everywhere with enthusiasm, but the excellence of her support is noted in every city in which she appears. Her company includes Frederic de Belleville, John Jack, Wilfrid North, Mary E. Barker, Sydney Cowell, Frank McCormack, and Edith Wright, of last season's organization, and to these have been added John Craig, Tyrone Power, Olive Hoff, Gertrude Bennett, and Gertrude Norman. Mrs. Fiske's repertoire thus far this season has included "Tess of the D'Urbervilles," "Love Finds the Way," "A Bit of Old Chelsea," "Divorçons," and her newest one-act play, "Little Italy," which is put on in front of the Sardou comedy wherever the latter is played. Before her season closes she will appear also in "Magda," and probably in an entirely new version of "Frou-Frou." Next Autumn she is to present a dramatization of "Vanity Fair" in New York, beginning an



FFOLLIOTT PAGET,

as Mrs. Malaprop.

engagement of several months at the Fifth Avenue Theatre early in the season.

#### THE RAYS.

The Rays, Johnny and Emma, have been phenomenally successful in their presentation of "A Hot Old Time" both artistically and financially. Last season, being their first in farce, the eyes of the profession were upon them, but all doubts about their success soon vanished. Business was big at the start and continued so.

This season they have made radical changes in their forces, and the wonderful business of last season has been eclipsed. The play seems brighter and better, and the popularity of the Rays more universal. New territory has been visited, new friends made, new admirers, new enthusiasts. No one will envy them in their rapid strides to the top of the



MABEL EATON.

ladder. Their business is in the hands of Edward A. Braden, a gentleman whose managerial abilities are well known. He is assisted by Mr. Charles C. Stumm. In the supporting company are Dolph and Susie Levino, who present their clever sketch; Dave Genaro and Ray Bailey, who are scoring hits everywhere; Harry Hayes and Martin Healey; Sager Midgley, of the well-known comedy sketch team, is the Jack Trendwell of the cast, and is afforded excellent opportunities for his comedy talents. Harry Bull, an exceedingly competent actor, is the General Blazer; the Misses Fannie Mora, Sophie Burnham, Bertha Johnson and Kate Dahl are a quartette of pretty and talented young ladies. William Finley and Robert Cone, the efficient musical director, are valuable members of the organization. The present tour opened in Hartford, Conn., Sept. 5, and will extend to the middle of June, including a three months' tour to the Pacific Coast.

#### "ON THE WABASH."

Edward C. White's admirable production of Joseph Arthur's comedy drama, "On the



MRS. ANNIE YEAMANS.

Wabash," has been one of the positive successes of the season. Having decided to present it, Mr. White determined that nothing in the way of expense should prevent the tour from being peculiarly profitable. He watched the rehearsals ceaselessly and, as he saw unexpected opportunities, constantly improved his cast, particularly in the way of strengthening the musical features. In the end he found himself with a company of thirty people, including a brass band and a number of high salaried principals, in addition to a car of costly special scenery, an efficient chorus and a complete outfit of live farm animals. It was a generous and realistic production, but one given at a cost of from \$1,600 to \$1,700 a week—a rather large figure when popular-priced houses are to be played. The opening occurred during the hottest week of the year. Despite this fact the business was surprising, and since



CLARA HUNTER.

then it has always been more than satisfactory, while at times it has been phenomenal. It will close the season as one of the year's real winners. This result is eminently fitting, considering the character of the play and the presentation, as well as the time and money that Mr. White, one of America's youngest yet most experienced managers, has put into the production, and the energy and wisdom he has shown in the conduct of its tour.

#### "TWO LITTLE VAGRANTS."

Edward C. White's production of the remarkable and successful melodrama "Two Little Vagrants" has been playing to the capacity everywhere this season. Mildred Holland is duplicating her success of last season as the little waif, Fan-Fan. Miss Hol-



MARSHALL P. WILDER.



WILFRID NORTH.

inent figure in the English dramatic world. Mr. Newton is on the staff of the *Referee*, and under the pen name of "Carados" writes the dramatic department of that journal, his witty, trenchant criticisms being widely quoted. He is also co-author of several plays written under the pseudonym of Richard Henry.

"T. S. R." *THE MIRROR's* Paris correspondent, is a well-known American literary man residing in that city.

In Rome *THE MIRROR* has been represented for many years by Madame E. de Berry ("S. P. Q. R."). It was Madame Berry who first called the attention of Americans to the wonderful genius of Eleanora Duse, and her letters have always covered fully and interestingly the Italian theatre, so little known in this country.

In Berlin *THE MIRROR* has an efficient representative. To paraphrase a famous saying,



W. S. HUNT.





IDA VAN SULLEN.

land has distinguished herself as one of the few women who can play boy's parts successfully. She is considered one of the most expert women fenceurs in this country. Her successful portrayal of a boy is largely due to that fact. "Two Little Vagrants" will make its first tour to the Pacific Coast next Spring. Miss Holland and the principal members of the company supporting her are pictured on another page.

MR. AND MRS. RUSS WHYTAL.

When asked to explain the distinctive individuality which has characterized everything appertaining to Mr. and Mrs. Russ Whytal, the former replied, "Hard work and doing everything possible personally. If one has the courage to think for himself, and do for himself, at the same time accepting good counsel, there is little fear of falling into the rutisms which are as apparent in ours as in all other walks of life. One can be original—or if not original, at least not commonplace—in the smallest details if he will take the trouble. But it is so much easier to take type from the old font at hand than to go to the trouble to have an original sketch etched for your purpose. That is a bit technical, but the whole story in a nutshell." Mr. and Mrs. Whytal came quietly into New York about four years ago, and produced at the Fifth Avenue Theatre as pretty a play as was ever seen on Broadway—at least so all the critics in the United States have since written. Broadway didn't know it. But then, there are many things worth knowing of which Broadway is woefully ignorant. New York practically lost "For Fair Virginia," and survived it. So did "For Fair Virginia." Mr. and Mrs. Russ Whytal are now playing another charming play, called "Vagabondia." A worthy successor to "For Fair Virginia" and as complete a production.

JULIA ARTHUR.

The career of Julia Arthur, which has always been of interest, is more attractive than ever this season, as she is presenting a repertoire of legitimate plays in an unusually earnest and conscientious manner. The first of these, "Ingomar," Miss Arthur presented in New York at Wallack's, Nov. 21, and her impersonation of Parthenia added new laurels to those already won. Following this Miss Arthur produced "As You Like It" and "Pygmalion and Galatea," together with Thomas Bailey Aldrich's "Mercedes." These, with Miss Arthur's play, "A Lady of Quality," make a repertoire of widely different character covering a range of impersonation seldom seen. Each of these plays is given special settings and scenic effects. The large business Miss Arthur has done in "Ingomar" has proven the wisdom of her decision that the public loves the classical drama as much as the modern if presented properly. Miss Arthur is well equipped to portray a Shakespearean and classical repertoire. Youth, beauty and talent are all hers. She has the charm of romance, and there is a pleasure to see the characters Miss Arthur has elected to portray brought again to life. Miss Arthur is under the management of A. H. Canby and is supported by W. S. Hart, Edwin Holt, Robert McWade, Horace Lewis, Joseph Allen, Thomas Bridgeford, W. J. Thorold, William Herbert, Marcus Moriarty, Herbert Forrier, Albert Brown, L. J. Fuller, Florence Conron, Ethel Knight, Mollison, Marie Bingham, and Mae Tunison.

BLANCHE WALSH.

A new star in the theatrical firmament this season is Blanche Walsh, whose name



MARSHALL STEEDMAN.

is known throughout the country as that of an actress of splendid promise, though she is still a young woman. From thirty-five applicants Miss Walsh was chosen to star jointly with Melbourne MacDowell in the late Fanny Davenport's repertoire of Sardou plays. Her success has been complete. The critics have accorded to her uncommon praise, and the public have applauded enthusiastically her every performance. It was no simple task to follow Miss Davenport as Florida, Fedora, Gismonda, and Cleopatra—the roles that, as written by Sardou, Miss Davenport had made famous—yet the young actress has already shown her splendid fitness for the work. Of Miss Walsh's La Tosca, the Brooklyn Eagle said: "Her appreciation of the character which she portrayed is thorough in every detail. Her acting of the part almost equals her conception of its requirements, being passionate yet artistically balanced." The same critic also wrote: "Her performance of Cleopatra showed that she can realize all the expectations that even the cleverest press agent can arouse. There are very few young women who could have stepped into Fanny Davenport's shoes and filled them with even tolerable efficiency. Miss Walsh does more than that. She rises to the opportunity like a veteran of training and power. For Cleopatra she has the great advantage of youth and beauty enough to fulfill the ideas of the serpent of old Nile which have taken possession of the popular imagination, and she plays with the confidence and poise absolutely necessary to make any of the Sardou pieces effective." The New York Evening Sun said: "Miss Walsh's Florida is a beautiful performance. She makes a splendid figure in the flowing gowns of Florida, and her mellow voice has never been heard to such fine advantage as in the passionate love scenes of the play. The scene on the ramparts, where she finds that she has been tricked and that her lover is dead, was superbly done." Excellent training in many admirable productions has been Miss Walsh's greatest help, and her natural intelligence, beauty and dramatic intuition join in completing her qualifications. Miss Walsh's costumes, especially those for "Antony and Cleopatra," have caused much comment. The first act dress is a beautiful Egyptian-silk flowing gown, studded with jewels in Roman designs, with ropes of pearls. In this act Miss Walsh wears a crown of diamonds. She next appears in a lemon-colored clinging robe of silk, embroidered in silver, with a jeweled girdle. Her head-dress is a wreath of blue turquoises. Then she wears a royal purple velvet robe, with silver trimmings. Her costumes are all imported from Paris and are works of art. Miss Walsh will appear at a Broadway theatre soon.

UNA ABELL.

Una Abell is a Detroit girl, the daughter of ex-State Senator P. C. Abell, of Michigan. She made her debut with Mile. Rhea, playing the leads with her the second season. Her recent New York appearances were as leading woman with Madame Modjeska, and the title role in "A Ward of France." She also originated here the leading roles in "A Country Dance," "The Woman in Black," and "A Lion's Heart." She was the Flavia in the road company of "The Prisoner of Zenda," and played Edith, the blind girl, in "Young Mrs. Winthrop" when it was on tour several seasons ago. Miss Abell was also with Daniel Frohman's Lyceum Theatre Comedy company for a season. During the past year she has been doing stock work at Montreal and with the Columbus Theatre stock company of New York, and at present



MARGARET ANGLIN.

is leading lady of the Columbia Theatre stock company at Newark, N. J. Miss Abell is a young lady of charming personality, an enthusiastic and tireless worker in her chosen art.

WILLIAM COURTLIGH.

William Courtleigh is unquestionably one of the best leading men on the American stage. During the past two seasons he has appeared in the various productions of the Lyceum Stock company, and during the intervening Summer seasons he has successfully managed a stock company of his own. When Robert Hilliard resigned from "Sporting Life," this season Mr. Courtleigh was prevailed upon to assume the role of Lord Woodstock until the regular season opened at the Lyceum with "Trelawny of the Wells," in which he is appearing in a leading light comedy role. Though an excellent all-round actor Mr. Courtleigh is seen to special advantage in romantic roles, and is particularly identified with that line of work, having made his respectably as Posthumus in Marlowe's "A Midsummer Night's Dream," as the Indian, Savitrand, in "Northern Lights," and in many other romantic parts. So far he has resisted all inducements to be starred, but it is hoped that before long he will take his place in the front rank of stars who scintillate in parts of a romantic order. Mr. Courtleigh has the advantage of a fine stage presence, and his histrionic training has been exceptionally thorough. He first attracted the attention of metropolitan critics when he played Demetrius in Fanny Davenport's production of "Cleopatra." This led to his engagement as a member of Augustin Daly's company, in which he remained for a season, appearing in "The Forresters" and "The Taming of the Shrew." After that he played leads in "Blue Jeans" and "In Old Kentucky." Later he replaced Wilton Lackaye in

the role of John Stratton in "The District Attorney." Since then he has been identified with a large number of New York City productions, in which he invariably proved himself an actor of unusual ability, and he is at present a full fledged metropolitan favorite.

LYDIA YEAMANS AND FRED J. TITUS.

Lydia Yeamans-Titus has been sadly missed from the American stage for several months past, but the fact that she is entertaining the British in her original, delightful way, and helping to cement the friendship of the two nations, ought to be some consolation for her admirers, who are numbered by the thousand throughout the length and breadth of North America. A peculiarly gifted woman is Lydia Yeamans-Titus. She has talents which find a ready market in any corner of the world where the inhabitants have any appreciation of artistic stage work. Her marvelously sweet voice, with its remarkable range, her versatility, her talent for mimicry and her wonderful magnetism have made her a warm favorite wherever she has appeared. She can move an audience to tears with a pathetic ballad at one moment, and in a twinkling can make their eyes glow with laughter with a rollicking comic song. She can imitate the eccentricities of the dandy in song and dance, and can give the proper twist to the brogues which are characteristic of Ireland, Scotland, and England. She can tell a story well; she can recite effectively, and her imitation of the antics of a four-year-old baby is a thing of beauty and a joy forever. This baby specialty has gained for her the sobriquet of "The Baby." It is a rare treat to watch her as she sings a little song, with all the "cute" movements and expression of a tot of ten-



CHARLOTTE SEVERSON.

der years. The varying emotions, as she forgets the lines, comes near crying and finally remembers, are expressed in the most artistic way imaginable. It is not to be wondered at that Mrs. Titus is a popular favorite on both sides of the ocean. Talents such as hers are rare indeed, and the public never fails to show her how much they appreciate her work. A great deal of her success is due to her husband and business manager, Fred J. Titus. Mr. Titus has spent years in improving and training his wife's voice, and it is due to his ability as a teacher that she is able to render ballads in so effective a manner. He invariably plays her accompaniments, and in this way, too, is an invaluable aid in producing the effects which cause the public to break into enthusiastic applause at the end of each song. Mr. and Mrs. Titus will remain abroad for some time, but they may count on the heartiest sort of a welcome when they return to America.

BERT COOTE AND JULIE KINGSLEY.

Bert Coote, one of the best known and most popular character comedians, was born in England. He began his stage career at the early age of five, at the Sadlers' Wells Theatre, London, in a pantomime called "Babes in the Wood." Other engagements followed until he found himself engaged as clown at the Adelphi, where he played for three years in the children's pantomimes. Many performers who have since come into great prominence were graduated from that company. He made a great hit at the Gaiety in the children's production of "The Chimes of Normandy," and was presented with a laurel wreath by Harry Paulton, who admired his performance very much. He had grown up by this time and was engaged to support Lotta at the Opera Comique in "The Old Curiosity Shop." He afterward appeared in pantomime at the Drury Lane, and later filled all sorts of stock engagements in different English cities, gaining valuable experience. Recommended by Willie Edouin, he came to America to play in "Dreams," in which he scored a great success. He joined Lotta's company later, playing the principal comedy parts for two years. His next engagement was with Patti Rosa, who had secured some of the Lotta plays. He was with Vernon and Jarreau on her first starring tour, and played with Frank Daniels in "Little Puck." A stock engagement at the Alcazar, San Francisco, was followed by a two years' starring tour in "The New Boy," in which he made one of his greatest hits. In partnership with Nick Long he starred in "The Other Man's Wife" for a while, and then at short notice took the place in Robert Reed's company made vacant by the death of his brother Charles. For several months past he has been a headliner in the high class vaudeville houses, presenting a farce called "A Supper for Two" and a new version of Buckstone's farce, "The Dead Shot." Mr. Coote is an exceedingly clever and versatile comedian, and has reason to be proud of his record.

Julie Kingsley, who is Mrs. Bert Coote in private life, is a native of Utah, N. Y. After being graduated from the Chicago Conservatory, she joined Jarreau, playing Bertie Hightower in "Starlight" and Polly New in "Strictly Confidential." The following season she joined Frank Daniels' "Little Puck" company, in which she introduced the serpentine dance. She was the second person to do this dance in the United States. A stock engagement at the Alcazar in San Francisco followed, and she also visited Portland and Seattle, to which cities she introduced the serpentine. She danced at the



JOHN JACK.

Fivoli in Frisco for six weeks between the acts of the operas. Her next engagement was in Denver, with the stock company at the People's Theatre. She next joined "A Straight Tip," with which she was especially engaged to do her dance. She created the leading part in "A Ride for Life," and then joined "The New Boy," first playing Susie and later Nancy. She played the leading part in "The Other Man's Wife," and later created the leading part in Wagnalls and Ketcher's production of "Twin Saints." For the past two seasons she has been supporting Mr. Coote in vaudeville with great success. Her best work so far has been her performance of Louisa in "The Dead Shot." Miss Kingsley is a very pretty woman, and as gifted as she is beautiful. She is noted for her good taste in dress and always makes a stunning appearance on the stage.

MABELLE GILLMAN.

Mabelle Gillman is a pretty California girl who has made a decided hit this season in "The Runaway Girl," at Daly's Theatre. Miss Gillman has a sweet soprano voice, is a graceful dancer, and well deserves the success that has come to her. The very fetching bit in black face that she does in this play with James Powers never fails to bring the house into uproarious applause. Miss Gillman comes from one of California's old-time families, and received her education at Mills College, a well known institution of the Golden State. She made her stage debut in London two years ago in Daly's "Countess Gucki," and came to America with the company when it opened here in "The Geisha." She is remarkably apt and versatile, and her ready adaptability has been called into play in various parts, from the leading role in "La Poupée" to the part of a clown in another piece. Few young women of the stage have advanced as rapidly as Miss Gillman, and her future is bright indeed.

J. E. DODSON.

To describe the professional activities of J. E. Dodson it would be necessary to mention almost all of the plays that make up the repertoire of the modern theatre. A native of London and educated for the bar, Mr. Dodson by preference became an actor. In a great number of plays and a wonderful variety of parts he won his spurs in his native country, and first came to America in 1889 with the Kendals. Here Mr. Dodson at once became a favorite actor, and for years he has been considered as a necessary figure in the American theatre. Mr. Dodson is a character actor *par excellence*, but he is even more than that. In his time he has played almost every class of parts in the drama, from Show, the negro, in "Fritz" with J. K. Emmet during that actor's tour of Great Britain to Richelieu in "Under the Red Rover," and it seems with invariable success. In his more dignified roles, notably in that of Richelieu, Mr. Dodson has shown great ability and ability, in short, that would warrant him to go before the public as a star. He is a growing force in the theatre, and may be looked to for even more notable work than any he has yet performed.

ELITA PROCTOR OTIS.

Elita Proctor Otis is both a clever woman and a clever actress. It was told some years ago how unexpectedly she adopted the professional stage and how quickly she won success upon it. Miss Otis, who comes from a family of distinction, had been an



WILLIAM FARNUM.





EMMA ITALIA.

amateur actress, and had embarked in journalism with high ideals and in a proprietary way. She lost a fortune in journalism, and then took up the practical work of that profession as a vocation. While engaged in this she had a liberal offer from the late John Stetson to appear professionally in his production of "The Crust of Society." As will be remembered, Miss Italia made a pronounced hit, and she has been an actress ever since, and a successful one. She excels in adventure roles, picturing them glowingly and bravely; and her recent appearance as a star in the part of Nancy Sikes in "Oliver Twist" stamped her as perhaps the most picturesque and effective among the latter-day actresses of this part. Her latest success has been achieved in the role of Olive



W. J. FERGUSON.

Carteret, the adventuress in Jacob Litt's sumptuous production of "Sporting Life," of which she is one of the most interesting and dramatic figures.

## MAY BUCKLEY.

May Buckley, now a prominent member of Annie Russell's company, is a born New Yorker, and was a pupil of that master of stage-craft, the late Dion Boucicault. Engagements with E. S. Willard, with A. M. Palmer's once famous stock company, and with other representative organizations perfected the admirable dramatic art that she has brought to delight us nowadays. Last season she returned Eastward after a suc-



ALBERT LIVINGSTONE.

cessful San Francisco engagement, to play in this city the role of the slave girl, Looey Tsing, in the little Chinese tragedy, "The First Born." Her triumph in this difficult part had been complete on the Pacific Coast, and it was repeated here, showing as it did so much of intelligent study, rare sympathy and versatility. Later last season she appeared with John Drew in "One Summer's Day," after which she rested until opening with Miss Russell in "Catherine."

## ANNIE IRISH.

One of the most interesting and gifted leading women on the American stage today is Annie Irish, who was first seen in this country with the Kendals in 1893. After the tour of the Kendals Miss Irish took up residence here and filled several engagements, but did not find a part that gave her opportunity until the production of "The District Attorney," in which she originated and won special attention as Grace Brainerd. One of the most notable of her more recent successes was Marian in "Tess of the d'Urbervilles," a part originated by her at the Fifth Avenue Theatre. Miss Irish has also scored as Lady Rosamund Tatton in "The Liars," in which she is still playing with John Drew. Miss Irish played prominently in London for several years, in association



W. H. PASCOE.

with the stars of that metropolis, and for some time was a member of Sir Henry Irving's company, in which she played Sophia in "Olivia," Lady Eleanor in "Charles L. Hero in "Much Ado About Nothing," and Emilie in "The Corsican Brothers," also understudying Ellen Terry.

## KATHERINE GREY.

Katherine Grey has risen by sure steps to a high rank among the leading women of the day. Beginning her dramatic work under the management of Augustin Daly, the peculiar sweetness, the quiet force, the simple earnestness of her characterizations, aided and graced by her beauty, have won her a



W. E. FLACK.

place of great importance, and have made her services always in demand. Her impersonations in the original New York production of "Shore Acres," as the Bulgarian maid in Richard Mansfield's presentation of "Arms and the Man," in "The Great Diamond Robbery," in William H. Crane's company, and with several prominent stock organizations have been memorable examples of delightful art. Last season Miss Grey scored an uncommon personal success as Lydia in the original production of "A Southern Romance," and in the early part of this season she was seen as Celia Pryse in "The Royal Box" with Charles Coghlan.

## MINNIE DUPREE.

Minnie Dupree, a daughter of the Golden State, is one of the many clever players who have recently left the domain of the legitimate drama for the realm of vaudeville. The American stage has few ingenues so winsome and so talented, and none who knows better how to reach the spot where lie the tears. Her exquisite impersonation of



VIRGINIA JACKSON.

poor little Claudinet in the original American cast of "Two Little Vagrants" was a picture of genuine pathos, of appealing tenderness that may never be forgotten. But it is not in pathos alone that the charm of her acting lies. The humor that is pathos' nearest kin has been shown admirably in many of her impersonations, and has made especially delightful her work in "Held by the Enemy" and, last season, in "Way Down East." Miss Dupree's far reaching popularity assured for her a cordial welcome in vaudeville, where she has given in little plays many evidences of the same winning charms that have endeared her work to the patrons of the legitimate drama.



JOHN S. TERRY.

## MRS. MCKEE RANKIN.

Mrs. McKee Rankin is perhaps most popularly remembered for her dual personation of Nancy Williams and Billy Piper in "The Danites," but there stand to her credit a range and a variety of roles that few actresses can show. With the exception of Juliet and Lady Macbeth, Mrs. Rankin in her day has acted the principal roles of Shakespeare, while competent critics have pronounced her Nancy Sikes in "Oliver Twist" to be one of the most finished and effective impersonations of the character ever seen on the American stage. Mrs. Rankin began her stage career as a dancer in the



NELSON LINGARD.

National Theatre, Philadelphia, under the management of John Drew, the elder, at the age of ten years, and her life in the theatre up to this time has made her a figure in many of the most important enterprises of the period. Mrs. Rankin has given to the stage two daughters, Phyllis and Gladys, and she is an honored and valuable member of the profession.

## MARGARET ANGLIN.

Perhaps the most extraordinary personal achievement of the present season in New York has been the performance of Margaret Anglin as Roxane in Richard Mansfield's production of "Cyrano de Bergerac." So exquisite, so poetic and so beautiful was Miss Anglin's Roxane that it shone resplendent in a production altogether superb, and compelled the enthusiastic praise of the critics who, lost in admiration, wondered that they had not heard of her before. But the critics, somehow, do not hear always about one until one has earned distinction that fairly defies being ignored. And so it was that Miss Anglin, flashing upon them as a newly discovered gem, was not lacking in experience. Born in Canada, she is the



COL. J. E. MULLIKEN.

daughter of a speaker of the Dominion Parliament. She has been on the stage four years, is a graduate of the Stanhope-Wheatcroft Dramatic School, and made her first important success last season in E. H. Sothern's company, when one day, Virginia Harned being ill, she was called suddenly to play the leading role in "The Adventure of Lady Ursula," and made a pronounced hit in the difficult part. Last Summer she played in the Maritime Provinces in legitimate roles, and now, as Roxane, she is winning honors that come to few.

## JAMES O'NEILL.

When James O'Neill made his first stage appearance in 1866, at the old National Theatre, Cincinnati, the theatrical revolution



PAUL CESSNA GERHART.

that abolished the historic stock companies of the "palmy days" and established the combination system had not yet come forward. As a young actor he was one of the last to enjoy the benefits of the rigorous training of the old stock school. But before his talents had fully developed the change had come, and he was able to enter the period, preserving the excellences of the early training while eschewing its faults. If ever Nature favored any man in the personation of romantic or tragic roles, that man is James O'Neill. His handsome face, his luminous eyes, his fine presence and magnetic personality have all been important factors in his rise to stellar eminence, and his keen artistic perception has lent to every impersonation of his splendid intelligence, strength and power. Mr. O'Neill's Monte Cristo ranks as one of the most admirable impersonations of our stage. Into this character the charms of all his other roles seem to blend in artistic harmony, and in the countless number of times that he has played the part it has lost none of its freshness, color and strength. This season Mr. O'Neill has given a new and powerful characterization in Joseph Hatton's play, "When Greek Meets Greek," dramatized from his romantic novel of the same name.





FREDERIC DEBELLEVILLE.

GERTRUDE BENNETT.

Gertrude Bennett is the daughter of Madame Madeline Schiller, the concert pianiste. Upon the completion of her education here Miss Bennett went abroad to study for the stage with Leon Jancey in Paris, and William Farren in London. Mr. Farren predicted for her a brilliant career, enthusiastically praising her talents. Concluding her studies Miss Bennett gave several dramatic recitals in London and in Paris, offering English and French selections. Her versatility and ability attracted attention, winning extended and highly favorable comment in the foreign press. While in London Miss Bennett was engaged by Augustin Daly, and returned to America with his stock company, appearing under his management for nearly two years in Shakespearean and other productions. Last Summer Miss Bennett was engaged by Charles Coghlan, with whom she is now playing in "The Royal Box." Her performance of Lady Robert in this play has been declared one of the most charming impersonations of the season. Miss Bennett's portrait in this number is in the character of Lady Robert. Her brilliant though brief career has foreshadowed already a future full of promise. Miss Bennett is now a member of Mrs. Fiske's company.

BEATRICE MORELAND.

The legitimate stage has sent into vaudeville few players who have found in the new realm such great success as has come to Beatrice Moreland. Association with the companies of Rose Coghlan, Sol Smith Russell, and others of like importance had given Miss Moreland prominence on the legitimate stage, and her plunge into vaudeville was regarded with more than usual interest. And it proved to merit the utmost consideration. Miss Moreland's triumph in vaudeville was complete and instantaneous, and her services as a "headliner" have been in constant requisition. Her beauty, grace, refinement of manner and of action and her admirable talent as a comedienne have found happy expression in George M. Cohan's irresistible farce, "A Game of Golf," which she presents with unflinching success at the leading vaudeville houses.

MAUD MADISON.

The career of Maud Madison, called "la danseuse artistique," commenced as a student of the Boucault School of Acting at the Madison Square Theatre, from which she took her *nom de theatre*. Her first professional appearance was with members of the school at Wallack's Theatre, in "The Cavalier." Miss Madison spent several seasons on the road, playing a variety of parts, from sourette to character, with Kate Claxton, Richard Mansfield and other stars. During the Carmenella craze Miss Madison took up dancing, for which she was specially adapted, and was featured for a season with A. H. Woodhull in imitation of the Spanish dancer. Miss Madison appeared in "the crinoline dance," and one morning found herself famous in consequence. She never claimed to be the first to dance in hoop skirts, but the act as performed by her was novel, and thus caused a sensation. Miss Madison is up to date in her dances, and constantly introduces new effects. In appearance she is artistic, refined, and graceful. She invests her work with charm and originality. Miss Madison is contemplating a foreign tour, in which she hopes for success.



MRS. STUART ROBSON.

MINNIE SELIGMAN.

In many leading roles Minnie Seligman has proved herself one of America's most gifted actresses. Possessing a magnetism that dominates her audiences, an emotional power that thrills and holds the attention of every auditor, and a temperament keenly dramatic, she is enabled to portray many strong roles with unquestioned skill, while a graceful gift of humor makes equally delightful the comedy passages that fall to her share. Miss Seligman's professional debut was made in the memorable production of "Elaine" at the Madison Square Theatre in this city, and her work since then has embraced nearly every sort of leading business. This season she has scored a series of pronounced successes in leading roles with the stock company at the Imperial Theatre, St. Louis.

ADELINE ADLER.

Adeline Adler is a newcomer in the profession. She is a pupil of the Stanhope-Wheatcroft School, and last April played the leading role in the little sketch, "A Bundle of Old Love Letters," produced at a matinee in the Garden Theatre by the pupils of Mrs.



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ROBERT PATON GIBBS.

As Gecko in the original production of "Trilby."

Wheatcroft. Jacob Litt was present, and was so pleased with Miss Adler's performance that he engaged her at once for the part of Kitty Cavanagh in "Sporting Life," which has been running at the Academy of Music since the opening of the present season. In this role Miss Adler has been very successful, and gives evidence of the careful instruction received from Mrs. Wheatcroft and her associates, to whom she attributes her success. Miss Adler is a rising young actress.

JENNIE REIFFARTH.

In a strong character role in the new farce, "Casey's Wife," Jennie Reiffarth has



IRVING CHAUNCY.

added one more to her long list of clever impersonations. Miss Reiffarth has in this country few equals as a character actress, and her journey to Australia not long ago with the "Trilby" company placed her name among those of the most able players that had visited the antipodes. Her Madame Vinard in "Trilby" was a performance of unusual ability and her work here later as the reprehensible Mother Rosenbaum in "The Great Diamond Robbery" was another notable achievement.

MRS. STUART ROBSON.

Mrs. Robson, whom theatregoers recall as May Waldron when she played in "The Henrietta," is playing Mrs. Porter in "The Meddler" this season. It being generally acknowledged that the role is well suited to her charming personality and histrionic ability, Mrs. Robson is of English extraction, and was born in Hamilton, Ont. After some time spent under the tutelage of Augustin Daly, she left his company to play a part in Robson and Crane's elaborate revival of "The Comedy of Errors," after which she made a hit as Mrs. Page in "The Merry Wives of Windsor." Subsequently she was seen to advantage as Kate Hardcastle in "She Stoops to Conquer," and then became identified with the role of Lady Mary in "The Henrietta." In 1891 May Waldron became Mrs. Stuart Robson, and a handsome six-year old boy now forms a third member of the household. The domestic life of the

Robsons has proved exceptionally happy. Their summer home is at Witch Park, N. J., and their house is considered to be the prettiest of all those occupied by stage folk in the vicinity of Navesink Highlands.

CARRIE KEELER.

Carrie Keeler is one of those fortunate persons who attract attention by an artistic ability, the full promise of which is apparent even before opportunities have appeared for the adequate display of natural talents. On graduating from the Wheatcroft Dramatic School, four years ago, Miss Keeler was selected as the first pupil to whom Charles Frohman offered an engagement for the ensuing season. She played on the road Agnes Miller's part in "Sowing the Wind," and played it so admirably that she was placed in the same part during the revival of the play, later, at the Empire Theatre. The next season found her with "Charley's Aunt," which she left in a few weeks to become leading woman for the long New York run of "Chimmie Fadden," W. H. Crane saw the play, and selected her for leading juvenile in his company, with which for a season she alternated with Effie



As Geoffrey Pilegrim in "Sporting Life."

Shannon in leads. Early last season Miss Keeler gave a notable impersonation as Mrs. Wilton in Ibsen's "John Gabriel Borkman," presented here by the Criterion Independent Theatre, for which she received the most flattering commendation. At the second Criterion matinee, in a triple bill, she had the distinction of appearing with the late E. J. Henley in what proved to be his last appearance on the legitimate stage. After her performance of Mrs. Wilton Mr. Henley had great hope for her future career. Together they were planning a trial production of Mr. Henley's own dramatization of Dickens' "A Tale of Two Cities," in which Mr. Henley



LUISA CAPHIANI.

was to have played Sydney Carton and Miss Keeler Lucie, when an offer came for the young actress to succeed Beatrice Cameron as leading woman with Richard Mansfield. After playing Judith in "The Devil's Disciple," Marianna in "Beau Brummel," and Agnes in "Dr. Jekyll and Mr. Hyde," for a brief term, she decided to sever her connection with the company and to return to New York. So far this season no suitable engagement has been offered, and, until such appears, Miss Keeler will devote herself to the study of her art.

LOTTA LINTHICUM.

Lotta Linthicum's father was a successful and honored merchant in this city, and he died when she was still a child. His was a prominent Maryland family that has produced several eminent clergymen and jurists. Her mother came of the Bogardus family, famous in the history of New York State. Lotta Linthicum was born in this city, in a Fifth Avenue mansion, very near to the corner of Twenty-third Street, which corner some loyal local historians has aptly described as "the centre of the earth." Her education, begun here at a fashionable school, was continued at Xenilly, close to Paris, whither she went when twelve years of age. School days over, she determined to enter the dramatic profession, and, accordingly, obtained a subordinate position in Augustin Daly's company, with which she learned thoroughly the rudiments of her art,



FRANK CARLOS GRIFFITH.

and developed fully the promise that her subsequent work has realized so charmingly. After two years under Mr. Daly's able management, she secured a place in Rose Coghlan's company, playing leading roles with uncommon success, and being especially commended for her impersonation of the difficult part of Dora in "Diplomacy." Her next engagement was as leading lady with the Girard Avenue Theatre Stock company in Philadelphia, where, in a wide and varied range of parts she firmly established her reputation as an actress of rare intelligence, versatility, strength and facility—all aided materially by her great personal beauty. Her delightful work in the chief characters of "The Amazons," "The Unequal Match," "Divorce," "Our Friends," and many more might not have been praised too highly. Then Miss Linthicum went to London and played with Wilson Barrett, in "The Sign of the Cross," the graceful ingenue role of Lucia, a part in which she appeared with the first company sent here from London in Mr. Barrett's play, returning to London to enact the same character in the Lyric Theatre revival of the drama in the Summer of 1897. Last Spring she appeared here as Leslie in Mrs. Fiske's production of "Love Finds the Way," and this season she has earned much praise by her impersonation of the Countess Helen in "The Royal Box," with Charles Coghlan's company.

DOROTHY USNER.

Dorothy Usner has made a name for herself in the realm of artistic photography as well as in the drama. Her versatility in pictures she attributes to temperament. The portrait of her used in this issue is of the old fashioned miniature order, and is exquisite in tone. But aside from successful photographs, Miss Usner is a successful actress. She has made a distinct hit as the "touchingly clever" maid servant in Broadhurst's "Why Smith Left Home," now touring the West. This play will be presented at the Madison Square Theatre in September, 1899. Miss Usner also made an artistic hit last Winter in Ibsen's "John Gabriel Borkman," produced at Hoyt's Theatre, under the direction of the late Edward J. Henley. Miss Usner has been on the stage less than three years, but her name already is as well known as are those of many who have held high rank for a time very much longer. Her theatrical experience began in a fashionable amateur club in Chicago, whence she soon went to join the professional ranks, making her real debut at Kansas City. Miss Usner's versatility has been shown in her brief stage career by clever performances in almost every department of dramatic effort.

EMMET DEVROY.

Emmet Devroy, light comedian, made his debut when a child with his uncle, the late J. K. Emmet. When it came time to study A, B, C's and how two and two make four, he forsook the lines of Lena to consider the more perplexing problems of life. At the age of twenty he returned to the stage, and has played with "1492," "Rory of the Hill," "Minnie Palmer," "The Girl from Paris," and "Chittanooga." Critics say that he shares in a marked degree the Emmet talents. Mr. Devroy was born twenty-five years ago in St. Louis.



EDWIN EMERY.



## EMMA WAKEMAN.

Among the comedians of the stage is one of the most successful, Emma Wakeman. She is one of the most successful comedians in the profession, and in her career with the comedians, she would be a line of work in which she would achieve the greatest success possible of her. In her first season Miss Wakeman played with Fanny Rice during the winter New York run. Since then she has been seen as Ann Berry in Mr. Herndon's "Shore Acres," and for the first time as Miss Beckman Street in "My Friend from India." Miss Wakeman is a daughter of a prominent New York lawyer. Her natural dramatic capacity was



JAMES KYLE MAC CURDY.

enhanced by a liberal education, and it, in a measure, explains her rapid rise in the profession. Those who know this young artist predict for her a great future, because of her undoubted talent, her clear conception of her characters, and a conscientious fidelity to the conviction that her chosen line of work can be raised to a higher standard than has yet been reached.

## ANNE SUTHERLAND.

Anne Sutherland, who recently entered the vaudeville ranks, has won distinguished success as an actress. She made her debut at the age of ten years as Little Buttercup in "Pinafore" with a juvenile opera company, and after studying music in Europe for several years returned to this country and reappeared on the stage as one of the Daughters of the Duchess in "Adonis." For several years after this engagement Miss Sutherland alternated between comedy and burlesque, supporting Mrs. Potter, Nat C. Goodwin, and Eben Hympton, and now and then returning to the lighter lines of work. She appeared in a leading part in E. E. Rice's spectacle, "Venus," scored in farce-comedy with May Irwin, appeared successfully with Georgia Cayvan, and won exceptional note as Katrina with Joseph Jefferson in "Rip Van Winkle."

## FELIX MORRIS.

Felix Morris, for whom there is such a demand in the vaudeville branch of amusements that his inter-season time is largely devoted to this work, is still a member of the Lyceum Theatre Stock company, and a most valuable member, too. Mr. Morris is one of the most finished character comedians on the English-speaking stage, and one of the very few artists of the theatre whose vogue is international. He is a great favorite in London as well as in New York, and first-class audiences this country over are his friends and admirers, while in the vaudeville theatres in which he has been seen he is also a favorite. Mr. Morris' range is by no means restricted. His impersonations run from grave to gay, and from the pathetic to the eccentrically humorous. The American theatre is proud to number him among its artists.

## HENRY A. DU SOUCHET.

Henry Augustus Du Souchet, author of "My Friend from India," "The Man from Mexico," "The Swell Miss Fitzwell," "A Misfit Marriage," and "Dollars and Hearts,"



ARTHUR SCHEFFER.

was born at Mount Vernon, Ind., in 1850. He and "Punch" Wheeler were boys together, and organized amateur dramatic, minstrel and circus enterprises. Mr. Du Souchet later went to New Orleans, where he became a prominent amateur. After other amateur work at Prescott, Ariz., where he was Justice of the Peace, Notary Public, and telegraph operator, he made his professional debut at M. A. Kennedy's Standard Theatre, San Francisco, as Charles Fenton to John E. Owens' Toodles. There and elsewhere, he played many parts, and finally returning to telegraphic work, he wrote his first farce, "Dollars and Hearts," which he and Walter E. Perkins produced at the Windsor Theatre in this city in 1888. The farce was highly praised and much enjoyed, but it failed to make money. Completely discouraged, Mr. Du Souchet wrote nothing for years. But, at length, he tried again, and "My Friend from India" was the result. The experience of the author and his friend, Walter Perkins, in trying to place this play, and of their ultimate success after three years of disheartening rebuffs, is a matter of recent history. The other farces already mentioned followed successfully, but Mr. Du Souchet says: "While I realize that it is a blessed thing to make people laugh heartily in this troublous world, I shall never be content until I have written a powerful play on an American subject. That is my great ambition."

## DAN PACKARD.

Dan Packard is a versatile comedian, a playwright, a song writer, a singer and an athlete. He has written several successful farces, among them "The Boomer," "A Modern Hero," "A Clever Ruse," and "A Jim Dandy." As a song writer he is equally at home in a sympathetic ballad or a rough "coon" song, among his many popular compositions being "I Love Dat Man," "I Don't Like You, Honey, Any More," "Your Meal Ticket's Done Punched Out," "Telegraph Me Money for My Carfare Home," "At the Rag-time Jamboree," "There Are Other Girls, but None Like Mine," "The Angel of Poverty Lane," "College Chums Forever," "My Sweetheart Plays the Violin," and "I Never Loved no Other Coon but You." Mr. Packard was born in this city thirty-six years ago, but graduated from the Boston High School. His first appearance was with the Stanley and Warner Opera company in 1880. He has been prominent in the Standard, Grau, Templeton, Duff, and Boston Ideal companies, and for several seasons headed an opera company of his own. He has appeared in fifty-six operas, originating comedy roles in twenty productions. Among his performances have been General Knickerbocker in "The Little Tycoon," as "The Private Secretary," in which he starred successfully; in "Lost, Strayed or Stolen" during its long run at the Fifth Avenue Theatre in this city. Last season Mr. Packard was featured as Wang under management of D. W. Truss and Company, and his playing of De Wolf Hopper's famous role was praised by press and public. Mr. Packard has not signed this season, preferring to remain in town to produce in the Spring. He also finds time to furnish many sketches for artists embarking in vaudeville.



EUGENE ROOK.

## ROBERT DROUET.

Robert Drouet, one of the best known of our younger leading men, has in recent years won an enviable position in the new stock company system. Versatile, a quick and accurate study, he has shown himself to be equally at home in comedy or serious work. He has proved his worth as a leading man in the best stock companies of Philadelphia, Chicago, St. Paul, Buffalo, and New York. During the past three seasons Mr. Drouet has played in no less than one hundred standard dramas, including the Frohman Lyceum Theatre and the Daly Theatre repertoires. At the opening of this season Mr. Drouet had nine offers to head stock companies but decided to remain in New York. One of the critics of this city recently characterized Mr. Drouet as follows: "He is reposeful and graceful, and I am almost persuaded he is one of the best leading men in New York city."

## WILLIAM J. COGSWELL.

William J. Cogswell, born in 1836, made his stage debut in Milwaukee in 1854. In 1857 he was "singing walking gentleman" in Buffalo, and in 1865 became leading man in a stock company in Pittsburgh, where he remained two years. His New York bow was made in 1867 with Mrs. General Lander at the Fourteenth Street Theatre. After serving as stage-manager at the Metropolitan Theatre, San Francisco, in 1872, he returned to the East as leading man at the Bowery Theatre in 1874. He was in the original cast of "The Two Orphans," at the Union Square, and of "The Dandies," at the Broadway; and spent two seasons at the Park under management of Fulton and Stuart. For forty-four years he has played continuously, except for two years during which he served in the Army of the Potomac in the Civil War, being honorably discharged after

the battle of Fredericksburg. Mr. Cogswell is prominent in the G. A. R. He is now managing the Western Chattanooga company for his nephew, Lincoln J. Carter, and is playing the part of Colonel Andrew Jeffries. Mr. Cogswell is a fine actor of comedy, eccentric, or heavy roles.

## BERTHA CREIGHTON.

Bertha Creighton has been in the dramatic profession since childhood, and has had almost unlimited experience in the various phases of her art. She numbers among her successful parts ranging from Eva and Sam Willoughby to Juliet and Camille. Said one critic of her Juliet: "Miss Creighton fills the eye as an appropriate representation of Juliet, and her soft, limpid elocution in those incidents depending upon the more girlish and fragrant aspects of Juliet's character is most delightful." Miss Creighton will be pleasantly remembered throughout the United States and Canada as Elenor Burnham in "The Social Highwayman" and Silvia in "A Bachelor's Romance." Miss Creighton is at present in Minneapolis playing such roles as Tribby, Niobe, and Camille.

## CHARLES SINCLAIR.

Charles Sinclair is filling his second season with Brady and Ziegfeld as stage-manager for "The Turtle." Last season he



CATHERINE CAMPBELL.

played character roles with Anna Held in "The Cat and the Cherub" and "The Gay Deceiver" under this management, and is now a member of their permanent organization. Mr. Sinclair is one of New York's younger generation of character actors and stage directors, and has won his way upward from property boy in a repertoire company. He has made several successful productions and has played many parts, the most notable being Mr. Fix in "Around the World," Owen in "May Blossom," Jekyll in "The Rajah," William in "Jane," and Judge Knox in "The Charity Ball," each a most careful study and an artistic presentation, earning for him well deserved success.

## ELIHU R. SPENCER.

Elihu R. Spencer made his debut ten years ago at the Standard Theatre, New York, in Steele Mackaye's "Paul Kuyar." During four years with this play he closely observed Mr. Mackaye's methods and much of his success in producing is due to his association with one of the greatest stage directors of his time. In 1891-1892 he was leading juvenile man with Julia Marlowe, and, the next season, starred with Charles B. Hanford in "Julius Caesar," playing Cassius with much success. For four years he has toured with his own company in a Shakespearean repertoire, making of each play a complete production. He will devote this Winter to preparation for next season, when he will play the larger cities in a new romantic play, now being written, and in productions of "The Merchant of Venice," "Romeo and Juliet," "The Lady of Lyons," and "Louis XI." In his new play Mr. Spencer will have a part entirely suited to his ability, and the scenery, costumes and properties will be admirable.

## AGNES KNIGHTS.

When E. S. Willard appeared in this country two years ago one of the most attractive members of his company was Agnes Knights, who played Nancy in "The Middleman" and Dowager Lady Gilding in "The Professor's Love Story." She was re-engaged for last season to play the same roles, but the illness of Mr. Willard put an end to the tour. She was also to have appeared as Charity Pecksniff in "Tom Pinch"—a part in which she won laurels on the other side. This Autumn she played Polly Eccles in "Caste" at the Columbus Theatre, and later joined the Strand Comedy company, taking Miss Carlisle's place in the part of Evangeline Van Bock in "A Brace of Partridges." In England Miss Knights gained her stage experience under Wilson Barrett, Charles Arnold, and Willie Edoulin, and her finished acting certainly reflects credit upon her tutors.

## MAYME KEALTY.

Mayme Kealty is a young actress who is as pretty as she is clever. While attending school in St. Louis she attracted attention by her talent for recitations, and became a favorite reciter at local entertainments. She also evinced pronounced talent as an ingenue in amateur performances. After finishing a course of dramatic instruction with the late John W. Norton she decided to go on the stage, and has filled engagements in "The Circus Girl" and "The Girl from Paris." With the advantages of comeliness, talent and ambition Miss Kealty seems to have a successful stage career before her.

## LOUISE MARCELLI.

Elsewhere is a good likeness of Louise Marcelli, this season's leading lady for Chauncey Olcott. This is Miss Marcelli's fourth season on the stage, yet in that time she has shown marked dramatic instinct and strong personal magnetism. Her first season was spent as juvenile with the late Mar-



AGNES KNIGHTS.

garet Mather, the next year in leads with Robert Mantell, and last year she played the Countess Karsischeff in "Darkest Russia," and Kate Epsworth in "Bonny Scotland." As the Countess in "Darkest Russia" Miss Marcelli made such a success that Manager Pitou engaged her for the leads for Mr. Olcott this season, with the object in view of her playing the Gypsy in Mr. Olcott's new production that will go on at the Fourteenth Street Theatre in January. Miss Marcelli's success has been nothing short of phenomenal, and her friends predict that she will some day be one of our leading emotional actresses.

## MRS. ANNIE YEAMANS.

As the "cook lady" in "Why Smith Left Home" Mrs. Annie Yeamans has added another to her long list of splendid character impersonations, the memory of which will never dim in the minds of several generations of playgoers. The *St. Louis Star* said a few weeks ago: "A capital character is Lavinia Daly, assumed in unapproachable fashion by the veteran Mrs. Annie Yeamans. Her delineation proves for the thousandth time that keeping everlastingly at it brings success. Such results as she produces in this part are only to be had by years of constant endeavor, and the ripeness and roundness of her performance has a twofold aspect: it is an inspiration to those who really belong to the stage by special fitness and a deterrent to those who are unwilling to make the kind of effort necessary to win."

## FREDERIC DE BELLEVILLE.

Frederic De Belleville has come to be regarded as one of the finest leading actors on the American stage. He is a native of Belgium, his father being a retired colonel of the Belgian army, in which his brother is a colonel. Mr. De Belleville was an amateur actor while at college in his native land, and became a professional before he was out of his teens. He was long a successful player in London, but for years has been a prominent figure in the American theatre, and is an enthusiastic citizen of this country. During recent seasons Mr. De Belleville has been with Mrs. Fiske, in whose association he has given some of the most artistic performances of his career.

## JOHN JACK.

Few actors living to-day have played so many roles in so many lands as has John Jack. He has carried the honor of the American stage into nearly every country on the globe, and has been received everywhere with the highest consideration. "Probably,"



H. ANTOINE D'ARCY.

as one eminent critic has said, "his is the only Falstaff worth seeing that we have had here since the time of De Bar." The unctious, bluff humor of the rotund Sir John are brought out by Mr. Jack with wonderful art. Similar in a measure is this actor's superb impersonation of Sir John Durbeyfield in Mrs. Fiske's production of "Tess of the D'Urbervilles." This characterization is in every detail a remarkable embodiment of the intemperate, swollen rustic with notions of ancestral dignity as drawn by Thomas Hardy in his novel.

## MRS. W. J. FLORENCE.

Mrs. W. J. Florence retired from the stage nine years ago, since which time she has led a quiet, retired life with her books, her music and her friends, never for an instant losing her affection for and interest in the members of the profession—not only for the older school of actors, contemporaries of herself and her distinguished husband, but alike for the rising generation of stars, whose careers she follows with equal interest and enthusiasm.



# The New York Dramatic Mirror.



CARO ROMA.

## PUNCH ROBERTSON COMPANY.

Punch Robertson, known as the "Liliputian King of Repertoire," depends for his success upon the size and strength of his company. The present season finds enrolled under the Robertson banner a representative company for presenting high-class comedy at popular prices. Mr. Robertson will place four companies on the road in the South next season. Charles Abell, business manager, will continue in that position next season for his fourth year with Mr. Robertson. Mrs. Punch Robertson, who has attained distinction in leading roles, will head one of the companies as the stellar attraction. Carrie Louis, comedienne, surrounded by a company of merry-makers, will star under Mr. Robertson's management. Frank Fahey, comedian, who has won a host of friends and admirers in the South with another of Mr. Robertson's companies, will devote himself to productions of the latest farce-comedy successes. Walter Woods, stage director and leading man, will divide his time between the four companies, securing and producing an entire new repertoire of plays for each company.

In his four companies Mr. Robertson will aim to cover the theatrical field thoroughly, one company producing high-class comedy, another farce-comedies and vaudeville, the third romantic plays, the fourth classic and modern dramas. A feature of each company will be a quartette similar to the Elk Four, now carried by Mr. Robertson. Among the singers will be John L. Weber, basso, for three seasons with "The Prisoner of Zenda"; Marion Bohannon, first tenor, late of The Bostonians; Edward Oakley, second tenor, late of "A Railroad Ticket"; Frank Fahey, baritone, for five seasons with Mr. Robertson. Others in the companies will be Minnie Milne, juvenile woman, with Mr. Robertson for four seasons; George Arvine, heavy man; Yeatman C. Alley, stage-manager and actor, designer of Mr. Robertson's elaborate scenery and properties for the present season, who will devote his summer to securing suitable scenery for each of the organizations next season; Frank Morehouse, characters and old men, who has been with Mr. Robertson four seasons; Mary Ellsworth, characters and old women. This is Mrs. Ellsworth's first season with Mr. Robertson, but the excellence of her work has already brought about her re-engagement for next season. W. J. Patterson, stage carpenter, for many seasons with Manager Albert, of the Chattanooga Opera House. Mr. Patterson has been re-engaged by Mr. Robertson for next season. Charles Wolff, musical director, is also a clever composer. He will be retained next season in a similar position. Next season Mr. Robertson will appear once a week with each company, and will guarantee one attraction to be as strong as the other in every detail. This season business has been phenomenal. Without exception, every theatre played this year has had "S. B. O." upon the outer wall. Like most other actors, Mr. Robertson has a fad. His summer vacation is spent with his horses, among which are "Gold Nut" and "Pearl Nut," by "Nutant," by "Nutmeg," record 2.16. Also "Decanter," by "Flask," record 2.12, and "Robin Wilkeps," by "Wilkeps," by "Gambetta Wilkes."

## DELPHINE PERRAULT.

Delphine Perrault's lifelike portrayal of the character of Claudine in "Two Little Vagrants" has won her everywhere the highest



BONNIE THORNTON.

encomiums from press and public. Her work has shared the honors with her star, who plays Fan Fan. Being endowed by nature with a small physique, she has displayed a natural aptitude for the roles of boys, and has been most successful in this line of work. Although only in the third year of her theatrical career, she has made rapid strides in her profession. The parts played by her in former seasons include Maude in "Mr. Barnes of New York," Cecil in "The Span of Life," and the boy in "Beside the Bonnie Brier Bush."

## KATHERINE MACNEILL.

One of the most popular light opera stars on the American stage, as well as one of the most capable business women in the profession, is Katherine MacNeill, whose portrait appears in this number of *The Mirror*. At the head of her own company she has lately made a tour of the country, playing uninterruptedly for thirty months. Miss MacNeill has a splendid contralto voice, which was trained for grand opera by La Grange in Paris. The early appearances of Miss MacNeill in this country were made with the companies of Emma Juch and Madame Tavery, and she sang the contralto parts in many of the standard grand operas with great success. But the opportunities for advancement in this line of work were few and Miss MacNeill decided to turn her attention to light opera. She formed an excellent company, rehearsed a large number of the best known comic operas and began her career as a prima-donna-maniac. That she has been eminently successful is beyond question, and one need only read the press comments from the cities in which she has appeared to know how thoroughly both she and her company are appreciated.

## WILLIAM ELMER.

One of the most startling bits of realistic acting ever seen on our stage is that contributed by William Elmer in "Sporting Life" at the Academy of Music. Mr. Elmer plays the part of Jim Crane, a pugilist, and in the great prize-fight scene it is his share to be knocked out by the Earl of Woodstock, who appears temporarily in the ring. The episode is wrought out with splendid effectiveness, the picture being extraordinarily lifelike. There is the ring, the gaping crowd and every accessory of the prize ring. The combatants fight three rounds, and then a knock-out blow by the Earl sends Crane staggering backward through the ropes off the edge of the platform, and he falls fully five feet to the floor, landing on his back and lying limp. So perfect is Mr. Elmer's simulation of the beaten pugilist that the audience gasps in horror and the people on the stage are spellbound. So real is it that after falling the actor's fellow players run to him every night to ask if he is "all right." None but a fine athlete could play Mr. Elmer's part as he plays it, and few indeed would care to risk that dangerous backward tumble. Mr. Elmer, however, is especially fitted to the task, having not alone an enviable record as an admirable actor and Shakespearean reader under his family name of William Elmer Johns, but also a reputation as a very clever prize fighter who has been the hero of many battles with noted lights of the ring. Mr. Elmer was born in Council Bluffs, Ia., in 1879 and made his debut as a dramatic reader in Oakland, Cal., in 1890. He has appeared successfully with the James Ward company, with "Little Lord Fauntleroy," and in other representative organizations. Mr. Elmer will soon establish a school of athletics in this city.

## JAMES CAREW.

A faithful student and an ambitious worker is James Carew, whose melodious voice, fine physique and admirable versatility have gained for him an enviable position among leading men. He has earned, too, distinction as one of the best dressed actors on the stage, having a most excellent modern wardrobe. If favorable comments from the critics go for anything, Mr. Carew is to be esteemed a most admirable player of such exacting roles as Adolphus Doubledoit in "The Lottery of Love," Arthur Hummingbird in "Arabian Nights," Roscoe Blithers in "The Three Hats," Felix Featherstone in "The Snowball," Dionysius in "Damon and Pythias," Ingomar in "Ingomar," Leuchlin in "Pygmalion and Galatea," Reuben Warner and Ralph Standish in "The Lost Paradise," Samuel Slade in "The Inside Track," Dexter Dight in "The Plunger," and many equally important parts in dramas and comedies popular with stock companies. He has had also a varied experience in eccentric and character comedy.

## MR. AND MRS. JULE WALTERS.

Mr. and Mrs. Jule Walters (Louise Ellwell) are starring this season in Mr. Walters' new comedy-drama, "How Hopper was Side Tracked." It is an entirely new production and in no way similar to his old play, "Side Tracked." Their season, which opened on Aug. 15 in Dayton, Ohio, has proven a financial as well as an artistic success. Mr. Walters' new character is that of a windmill agent, and he is scoring even stronger than in his old character of Horatio in "Side Tracked." Miss Ellwell plays the leading female role in the new play as she has done in Mr. Walters' former productions.

## LOUIS CASAVANT.

Born near St. Louis, Louis Casavant studied art and designed stained glass and interior decorations. He became prominent as a church singer, and received an offer to travel with a quartette. Afterward in drama he was successful in several important parts. Then he was engaged to play Will Scarlet in "Robin Hood," making a marked success in that part and as Antony Van Corlear in "The Knickerbockers." After two seasons he joined The Bostonians and alternated in Prince Aronnax and Robin Hood. The next season Mr. Casavant was engaged for Cheops in "The Wizard of the Nile," remaining three seasons, when Fran-

cis Wilson engaged him to play his present successful role, Sergeant Grogard in "The Little Corporal," receiving many congratulations for singing and acting in this broad character part. Mr. Casavant, though less than thirty years of age, ranks among the best of our basses cantantes.

## HART CONWAY.

No teacher of the art of acting is held in higher esteem than Hart Conway. His unusual talent and versatility as an actor placed him in the foremost rank when a member of Augustin Daly's company, and he was equally at home in Shakespearean tragedy, modern comedy or the Gilbert-Sullivan operas. Mr. Conway gained his wide experience by conscientious work with such stars and managers as Charlotte Cushman, E. L. Davenport, C. W. Coudock, Edwin Booth, Dion Boucicault, A. M. Palmer, and Augustin Daly. Five years ago Mr. Conway founded the Chicago School of Acting, and the positions now occupied on the professional stage by graduates of that institution attest the excellence of its methods and thoroughness of its work. Dr. Florence Ziegfeld, president of the Chicago Musical College, made overtures to Mr. Conway which led to the affiliation of Mr. Conway's school with the college. In the spacious building in Michigan Boulevard students have unusual facilities for rehearsals and for the public performances which are important features of the school. A potent factor in the success of the school is the assistance of Mrs. Hart Conway, who, as Alice Brookes, was for years the leading support of Lawrence Barrett, Madame Modjeska, Mary Anderson, and others.

## ZAZELL AND VERNON.

Zazell and Vernon's comic pantomime triple horizontal bar and boxing act has met with unprecedented success in all the leading vaudeville theatres of America, ranking among the star turns of vaudeville. Their acrobatics are astounding and seemingly impossible, while their comedy work is refreshing, genuine and really funny. They are always at work upon improvements for their act, and devising new laughs for the fun-loving public.

## ROLAND REED.

Roland Reed made his first appearance at the old Arch Street Theatre, Philadelphia, as Tom in "The Jealous Wife." He afterward had valuable stock experience at the Walnut Street Theatre, Philadelphia; Bidwell's Academy of Music, New Orleans; Olympic Theatre, St. Louis; John Ellsler's Academy of Music, Cleveland, and McVicker's Theatre, Chicago, with which companies he was first comedian. During the season of 1873-80 he was principal singing comedian of the Colville Folly company, and in the Fall of 1880 he began his first starring tour in "Arabian Nights." In 1881-82 he played Jewell in "The World." He resumed starring in the Fall of 1882 in "Cheek." He followed this with "Humbly," "One of the Boys," "American Assurance," "The Woman Hater," "The Club Friend," and "Innocent as a Lamb." He was the Ko Ko in "The Mikado" when it received its first legitimate presentation in this country, July 6, 1885, at the Grand Opera House, Chicago, and won much praise for his work. Mr. Reed has also produced "Dukota," "Lord Me Your Wife," "The Politician," "The Wrong Mr. Wright," "A Man of Ideas," and "The Voyagers."

## ISADORE RUSH.

Isadore Rush, the clever and beautiful comedienne, has won a high place in the list of our leading ladies by her series of excellent impersonations at the head of Roland Reed's company. In each of the productions made by Mr. Reed, Miss Rush has given a distinct and charming characterization in the leading female role, and her gowns have ever been a delight to feminine theatregoers, and she enjoys the unique reputation of designing all her own dresses. Miss Rush is a Pennsylvania of German descent, and she developed vocal and dramatic talents at an early age. Chancing to meet Mr. Reed she secured a place in his company, of which she has remained a member ever since, having acted as his leading lady for seven or eight years.

## IRMA ORBASANY.

Irma Orbasany, who makes a specialty of exhibiting cockatoos trained by herself, is an Austrian by birth. She and her feathered pets have traveled all over Europe and America, and have appeared in the finest theatres and music halls on both sides of the ocean to the great delight of the audiences, especially the children. The Royal families of nearly every court in Europe have also applauded them. Miss Orbasany has a natural talent for training pets, and is very fond of her little family of yellow crested performers. During an eighteen months' tour of America she has spent twenty weeks in New York city at the best vaudeville houses. Each one of her cockatoos knows his or her name, and answers with alacrity when called upon to perform. Miss Orbasany is a very attractive woman with a handsome face and a pretty figure, which is shown to great advantage in most becoming costumes.

## EDNA BASSETT MARSHALL.

Edna Bassett Marshall has been in vaudeville less than two years, but in that time has played all the first-class theatres. She has a very large voice for a little woman—a voice of surprising compass, highly cultivated, sweet and sympathetic. Her songs are all well selected, and are of variety sufficient to please all classes of people. Her gowns are as dainty and as pretty as herself.

## PAULINE HALL.

Recollection of the most brilliant days of the New York Casino—not so long ago, either—brings to mind, before all others, the name of beautiful Pauline Hall, most prominent of all in the casts of many successful comic operas. Miss Hall's triumphs as a prima donna in opera are too well known to need



J. M. STOUT.

comment, but she has carried them with her into a new field by entering the domain of vaudeville and ranking at once as one of the most magnetic as well as one of the artistic "headliners" in a branch of the profession wherein success depends almost entirely upon individual achievement. Miss Hall's charming personality, her magnificent voice and her superb gowns are unequalled in vaudeville.

## ROSS AND FENTON.

Charles J. Ross and Mabel Fenton (Mrs. Ross) have been popular with the public ever since they started out as a travesty team in 1886. They were married in Deadwood, Dak., after a four days' courtship on June 8 of that year, and almost immediately began their stage work together. They have continued it ever since with pleasure to the people and profit to themselves. They have been leading members of Weber and Fields' Stock company at the Broadway Music Hall ever since its inception, and since that time they have by their clever work placed themselves in the front rank of New York favorites. Mr. Ross is one of the cleverest mimics on the stage, and part of his old act consisted of an accurate imitation of several well-known actors. Of late he has utilized this talent in a different way, and has given ample proof of his versatility by a series of admirable character impersonations in the several burlesques produced at Weber and Fields'. He is a very handsome man, with just a dash of gray in his dark hair, and his appearance, combined with his remarkable talent, have led many to wonder why he has not invaded the "legitimate" field. He is a philosopher, however, and reasons that it is a good thing to let well enough alone. He has won laurels in his present line of work and is content to wear them. Mabel Fenton-Ross has almost as much talent for mimicry as her gifted better half. In the burlesques and popular plays presented at Weber and Fields' she has had leading parts and invariably wins admiration and applause for her faithful copying of the mannerisms of the actresses in the originals. Her latest triumph in this line is a splendid imitation of Viola Allen in "The Christian." This bit of work was praised unstintingly by the critics of every New York paper. Last season, during the run of "Tess of the D'Urbervilles," Mrs. Ross won a signal triumph by her very artistic burlesque of the great murder scene as done by Mrs. Elsie. This clever team work admirably together, and their new creations in the travesty line are eagerly looked forward to by the legions of friends and admirers.

## EDWARD S. JOLLY.

Edward S. Jolly was born in Tipton, Ind., in 1876, and in childhood showed marked musical talent. Through a life of adversity he has forced himself to the front. Mr. Jolly recently cultivated "rag time" and advanced so rapidly that, the other day, a Broadway agent booked him for an American company, to be located in Paris during the Exposition of 1900. He has appeared prominently in vaudeville in East and West and is known to have played the longest continuous engagement of any artist ever appearing at Heck and Avery's Theatre, Cincinnati. He has a rich baritone voice and his compositions comprise various marches, waltzes, "coon" songs and ballads—among which are the "Governor" march and two new "coon" songs, "Honey, I Had You Once" and "I Am a Dewey in This Town."



WALTER J. AND LILLIAN McDONALD.





KELLY AND MASON.

## JAMES W. BANKSON.

James W. Bankson was born in Louisville, Ky., twenty years ago. His stage debut was made at the old Aquarium—on the site of the present Herald Square Theatre in this city—as a baby in "Uncle Tom's Cabin." Afterward he played Tim the Walf in "The Lights of London," with Ida Van Cortland in repertoire, with James A. Herne in "Shore Acres," and with Mrs. Bernard Beere. Then he starred in "The Private Secretary," and was seen in "A Secret Enemy" and in Bartley McCullum's Summer Stock company. This season he opened in Charles Coghlan's company as Montmorency in "The Royal Box." Mr. Bankson's impersonation of the lean, posing player of years ago was like a living reproduction of an old engraving—an embodiment of Sylvester Daggerwood, or some other player of days past and dead. Last month Mr. Bankson joined the stock company at the East End Theatre, Pittsburg, Pa., for light comedy roles, in which he has achieved a series of distinct successes.

## VALERIE BERGÈRE.

A linguist, a classical scholar and a most accomplished actress is Valerie Bergère. She was born in Alsace-Lorraine, and is a descendant of a noble and distinguished French family. At an early age she came to this country as a member of the Conreid Opera company and quickly became a favorite with American audiences by her charming personality and the graceful vivacity of her acting. She soon mastered the English tongue, and played light comedy, ingenue and juvenile parts in the drama. After making a series of successes with various traveling organizations she became a member early last season of the Girard Avenue Theatre Stock company, Philadelphia. She is still there, and is gaining new friends and admirers at every performance. Indeed, every patron of the theatre, be his seat in the parquet or in the topmost gallery, has a keen appreciation of the charm of Valerie Bergère.

## JOHN J. FARRELL.

John J. Farrell, who made such a pronounced success early last season as the athletic parson in the original American production of "Shall We Forgive Her," has figured for a year in most prominent roles with the Standard Theatre Stock company in Philadelphia. In this company Mr. Farrell has given a long series of widely varying impersonations, all highly commended by the critics, and all characteristically intelligent, forceful and picturesque. Experience had fitted him well for this difficult task, and his successes aforesaid with Stuart Robson and Nat C. Goodwin, and in "Held by the Enemy," are familiar to all our playgoers.

## LOTTIE BLAIR PARKER.

As a member of the old stock company at the Boston Theatre Lottie Blair Parker made her professional debut. She was very successful as an actress, appearing in the support of Madame Janauschek, Lawrence Barrett, and in the title-role of "Hazel Kirke," but her subsequent triumph as a writer of plays has quite eclipsed the fame of her earlier career. Yet it is greatly due to her stage training that she has succeeded as a dramatist, and every one of her dramas gives evidence of her thorough knowledge of that mysterious science called stagecraft. Mrs. Parker's first play was called "White Roses." It was written for the New York Herald prize competition about seven years ago, and, although it did not win the prize, it was very successfully produced at the Lyceum Theatre soon afterward. Encouraged by this success, Mrs. Parker wrote several other one-act plays

which were favorably received, and she finally made a more serious attempt in writing a three-act drama. This was "Way Down East," and its success has been so recent and so widely known that further mention of it would be superfluous. Mrs. Parker's last play, "A War Correspondent," has not yet been presented in New York, but it has been highly spoken of by the press of other cities, and it is hoped that a Broadway production may be made before the end of the season.

## HOWARD HALL.

Howard Hall, a promising young leading man and dramatist, who is pictured in this number, has filled many prominent parts with first-class attractions. Last season as leading man with Robert Mantell his performances were commented upon almost as fully as the star's, and his work merited the praise with which it was greeted. Upon several occasions Mr. Hall was called upon to play Mr. Mantell's parts, and he acquitted himself to the satisfaction of the management and public. He is this season playing Brabazon in "Sowing the Wind," and his success in this character has been notable. As a dramatist he has written three plays, "A Husband's Honor," "A Fatal Flower," and "A Soldier of the Empire," the last of which will soon be produced elaborately. Mr. Hall owns a valuable farm of 320 acres near Chicago, where he spends the Summer. In referring to him recently a Western journal says: "Mr. Hall is one of the starring possibilities of the near future."

## CHARLOTTE SEVERSON.

Charlotte Severson, in four years of professional work, has won her way by conscientious, intelligent effort to high rank among the most capable stock actresses of the country. Her long and varied series of impersonations last season with the stock organizations at the Théâtre Français and the Queen's Theatre, Montreal, brought her name prominently before the public and managers, and her excellent performances this season with Ralph E. Cummings' Stock company at the Cleveland Theatre, Cleveland, Ohio, gained for her new laurels and new recognition. Unfortunately the effects of a bicycle accident of last Summer compelled Miss Severson to retire not long ago from the Cummings company in order that she might return to New York for medical attention.

## JAMES KYRLE MACCURDY.

This clever young Californian is at present with the Cummings Stock company, Ottawa, Ont., where his work in such parts as Little Billie in "Trilby," Rupert Sunberry in "Confusion," and Pitticus Green in "Hazel Kirke" have won for him golden opinions from the press. Last season Mr. MacCurdy achieved success in John Drew's original part, Jack Mulberry in Augustin Daly's "A Night Off," the papers of New Orleans, Atlanta, Louisville and other Southern cities speaking in the highest terms of his performance.

## PHYLLIS MORTON.

Phyllis Morton, a pupil of Alfred Ayres, made her debut in 1893 as Young Mrs. Winthrop, and Norah in "A Doll's House," at the head of her own company. Last season she and her husband, Horace Mitchell, played the leading roles in "The Burglar," and late in the Spring Miss Morton produced in Chicago a Chinese play, "Yuit Tong," essaying the stellar role of the Celestial maiden, One Lee Yett. It was her own venture and it scored a pronounced success, although proving a pecuniary failure. Miss Morton, a charming

woman and a delightful actress, finds her happiest and strongest work in emotional roles, and she will star next season in a repertoire of Henrik Ibsen's dramas. At present she is playing leading juvenile roles with the Cummings Stock company at Ottawa.

## PAUL CESSNA GERHART.

Paul Cessna Gerhart, concert mandolinist, teacher and writer, has gained considerable prominence in his field of work. During the seasons of 1893-94 and 1894-95 he traveled with the Franklin and Marshall College Glee and Serenade Clubs, of Lancaster, Pa.; in 1895-96 and 1896-97 he directed the Imperial Mandolin and Guitar Club, of Bellefonte, Pa.; in 1897-98 he taught in the use of stringed instruments at Mercersburg Academy, Mercersburg, Pa., and he is now the mandolinist of the North Texas Conservatory of Music, Sherman, Texas. Mr. Gerhart has been a thorough student of the mandolin and other stringed instruments. He has followed the subject from the origin of the instruments to the perfected product of modern times, and has presented his theories and ideas in a number of clever articles which have been widely circulated.

## WILFRID NORTH.

Wilfrid North is pictured in this number as Jonathan in "Tess of the D'Urbervilles." It was in the original production of this play that Mr. North made his first metropolitan success. In giving to the stage a new character Mr. North has won deservedly favorable notice from the press, and has gained from Mrs. Fiske the title of "the prince of yokels."

## EMMA ITALIA.

Emma Italia is a native of Milan, Italy, and a daughter of Josetta Ellani, the prima donna. Miss Italia has filled several engagements on the dramatic stage. She was a member of Joseph Murphy's company for three years. With Mr. Murphy she played Little Tim in "Shaun Rhué" and the jockey in "The Kerry Gow." She has played all kinds of dialect parts, having originated the French part in "In the Name of the Czar." Miss Italia is the author and composer of eight ballads and several poems. This season she is playing Sunshine, the title part in "The Sunshine of Paradise Alley," and is called "Sunshine" and "Little Italy" by the members of her company. She has a mezzo soprano voice, and does all the heavy styles of dancing that are seldom attempted by a woman. Miss Italia says she was the first to use a Cuban flag with the American colors on the stage before the war. She is now writing a song on an incident that occurred to the Seventy-first Regiment on July 5 on their return trip from Siboney, the Quartermaster Sergeant of the regiment having submitted the story to her for use.

## W. E. FLACK.

For the past six years W. E. Flack has been so closely associated with the productions of the Brothers Byrne that the history of the latter successes would practically be the history of Mr. Flack. As manager of the company he steered "8 Bells" to every part of the United States during five highly profitable seasons. Indeed, Mr. Flack has the reputation of being one of the safest pilots now sailing the theatrical seas. He is at present devoting his energies to the new Byrne pantomime "Going to the Races," and much of the success already won by this latest venture is due to his careful direction. With Mr. Flack at the helm there is no doubt that the play will have a long and profitable voyage.

## CARL A. HASWIN.

Carl A. Haswin, well known as "the Silver King," with which character he is so thoroughly identified, is this season giving only special city productions of this sterling melodrama. Mr. Haswin having lately obtained the exclusive and permanent rights of the romantic melodrama, "A Lion's Heart," which he produced two seasons ago, will present an elaborate production of this popular play next season exclusively in the large cities, the tour now being booked. The brilliant production of "A Lion's Heart" last month at the Columbus Theatre, New York, was given under the artistic stage direction of Mrs. Haswin.

## WILLIAM FARNUM.

William Farnum, who is now leading man with Sol Smith Russell, has been on the stage since he was ten years old. He has had an extensive stock experience, but belongs rather to the romantic school of actors. Two seasons ago he played Don José with Nethersole during Mr. Hartwig's illness. For the past two years he has been with the Frohman's, having followed Bob Edison in "Under the Red Robe." Mr. Farnum has been designated by good judges as the coming leading man.

## MARSHALL STEDMAN.

Marshall Stedman, one of the most talented of the younger American actors, made his first professional appearance with William Morris in Kansas City when he originated the part of Gabriel in "The Wandering Jew." As a result of his work in this part Mr. Stedman was engaged for Bob Appleton, the leading juvenile role in "The Lost Paradise." He played Mr. Faversham's part, Ned Annesley, in "Sowing the Wind," on the road for two seasons in Gustave Frohman's company. He was then engaged by Daniel Frohman for E. H. Sothern's company and is now playing Buckingham in "The King's Musketeers."

## ZELDA PALDI.

Zelda Paldi is playing Dixie, "the girl who kisses the Congressman," in Hoyt's "A Texas Steer." Last season she received favorable mention for her able performance of the role of Mrs. Fretwell in "Sowing the Wind," and has given ample proof of her versatility in a number of widely differing characters in road productions of New York successes.

## COLONEL MILLIKEN.

James Foster Milliken (Colonel Milliken) is known, at least by name, to almost everyone in the theatrical profession. He is a native of Pennsylvania, and enlisted as a private in the volunteers from that State in June, 1863, before he was sixteen years of age. At the close of the Civil War he read law and was admitted to practice in July, 1868. He was District Attorney of Blair County, Pa., from 1874 to 1877; captain of the National Guard of Pennsylvania in 1873, lieutenant-colonel in 1874 and colonel in 1875, the youngest officer of that rank who ever commanded a

regiment in that State in time of peace. He was chief engineer of the fire department of Hollidaysburg, Pa., in 1876-7. In 1877 he went to Egypt to enter the Egyptian service during the Russian-Turkish War and was appointed by General W. W. Loring a lieutenant-colonel on his staff, but was never regularly commissioned, as at the close of the war all the American officers, owing to foreign influence, were "permitted to resign." He remained in Alexandria, Cairo, Vienna, Paris and London for six years, engaged principally in journalistic and literary work. He has resided in New York since 1883, and for ten years was actively engaged as journalist, dramatist, dramatic agent and manager. In March, 1894, he returned to the law and has acquired a large theatrical practice. He is a member of the American Dramatists' Club and attorney of that organization. He is also a member of the Seneca Club, of the Enterprise Fishing Club, and has been for six years secretary of the Grand Conservatory of Music.

## JOHN S. TERRY.

Although John S. Terry is only thirty years of age he has had more romantic incidents in his career than most men experience during an entire lifetime. He was born at sea, and until he reached his fourteenth birthday sailed with his father, who was commodore of the old China tea trading fleet, to almost every port in the world. While in Shanghai he sang at a benefit given for the Seamen's Orphanage Fund, and his rendition of "The Palms" so pleased the audience that H. C. Bellamy, a noted English singer, who was present, induced him to forsake the sea and study music. For this purpose he went to England; remained there for two years and then went to San Francisco, where he became a pupil of Carl Fornes. After a short experience in church choir work he went on the stage, and has been successful in many parts both in this country and abroad. In March last Mr. Terry was married, after a romantic courtship of ten years, to Mabel Lambert, of Oakland, Cal. During this season Mr. and Mrs. Terry are presenting a musical comedy sketch in vaudeville which is meeting with much success.

## FEOLLIOTT PAGET.

When "Aunt Jack," that delightful little farce, was shown first in this country, Feolliott Paget made an immense hit in the title role, her radiant good humor, charming personality and unfailing enthusiasm winning every heart. Since then she has captivated our playgoers in more than a few admirable impersonations, including the title part in "The Sporting Duchess." This season she is scoring successes at every point with the Jefferson Comedy company, being especially praised for her capital performance of Mrs. Malaprop in "The Rivals."

## MADAME LUISA CAPPIANI.

Madame Luisa Cappiani, the eminent vocal teacher, will greet the New Year with a musical scale at her residence, 123 West Thirty-ninth Street, when her pupils will sing. Born in Trieste in 1835, she enjoyed a thorough musical education, and made her debut in 1859 as Rachel in "La Juive" at the Court Theatre, Munich. Her triumphant operatic career abroad and here is too well known to need description. Her work as a teacher, begun in Milan, has been continued here with unequivocal success. The skill of her vocal culture is illustrated in Lillian Russell, her pupil until four years ago, whom Madame Cappiani prepared for her great successes in "Poor Jonathan," "The Grand Duchess," "La Cigale," and others. Madame Cappiani is very exacting, but always good humored; she never flatters a pupil, but is content with what is rightly done, clearly explaining how to remedy faults. Hence the pupils' quick improvement and their admiration for their teacher.

## WILLIAM J. FERGUSON.

William J. Ferguson is known from Maine to California as one of the best character comedians on the American stage. At present he is playing the role of Champallier in "The Turtle" at the Standard Theatre, New York city. It is from Champallier's nickname, "the turtle," that the farce derives its title, and it is largely due to the cleverness of Mr. Ferguson that the production is having a metropolitan run. Among the eccentric comedy roles in which Mr. Ferguson has scintillated was Lord Cairnham in "The Mighty Dollar," Clay Hawkins in "Colonel Sellers," and Webster Winne, the tramp, in "Fairfax." He has also given very effective characterizations of Pittacus Green in "Hazel Kirke," of Chauncey Trip in "A Friendly Tip," of Macari, the Spy, in "Called Back," of the Detective in "Jim the Penman," of Mortimer in "Beau Brummel," of Stephen Shettique, the solicitor, in "Charley's Aunt," of Jim Dixon in "The Fatal Card," of Joseph Pinglet in "The Gay Parisians," of Stephen Howston in "A Bachelor's Honeymoon," and of John Lenox in "Cumberland '61." The most remarkable feature of Mr. Ferguson's histrionic career is his versatility. Henry E. Abbey used to say when anyone is in doubt as to whom a part should be given, "Oh, give it to Ferguson; he can play anything!"

## FRANK CARLOS GRIFFITH.

Frank Carlos Griffith, who is pictured in this number, has had an honorable connection with the American theatre. Mr. Griffith some years ago won note by his skillful management of Mrs. Langtry, and he has since been associated with several first-class attractions, his latest engagement being as business manager for Mrs. Fiske. During recent years Mr. Griffith has in the Summer season acted as curator of the Maine State Museum and Art Gallery located at Poland Springs, Maine, where he has also conducted a bright newspaper devoted to the social and business interests of that famous health resort. Mr. Griffith's acquaintance in the social and business world, in fact, is as wide and distinguished as his theatrical acquaintance, and his friends everywhere are legion.

## ARTHUR SCHEFFER.

Arthur Scheffer, a pupil of the late Clifford Schmidt, of New York, has been successful as a violin soloist with first-class orchestras, having been one year in the Buffalo Symphony Orchestra under John Lund; first violin at the Park Theatre, Brooklyn, and at the Shattuck and Glenn, N. Y.; leader at Wellsboro and Olean, N. Y., and for the past two years leader of Jamison's Orchestra, Bradford, Pa., playing in Winter at the Wagner Opera House, Bradford, and in Summer at the Kent House, Lakewood, N. J. At present Mr. Scheffer is musical director at the Cambria Theatre, Johnstown, Pa. His orchestra is considered one of the best in the State.



## VERNER CLARGES.

Since coming to America fifteen years ago Verner Clarges has been seen with many of the most prominent stars, among them Rose Coghlan, Clara Morris, E. S. Willard, Mrs. Potter and Kyrie Bellew, Robert Mantell, and Mrs. Fiske. Beginning last season with E. S. Willard, Mr. Clarges made a profound impression by his sterling impersonation of Mr. Pecksniff in "Tom Pinch"—a performance of extraordinary faithfulness to the ideals of Charles Dickens, albeit he had not read "Nicholas Nickleby" before enacting this character. When Mr. Willard's illness abruptly ended his tour, Mr. Clarges joined the Great Northern Stock company in Chicago, which he left to appear in this city with Mrs. Fiske in "Love Finds the Way." At the close of this engagement he joined the Columbus Theatre Stock company here, and is now a member of Joseph Jefferson's company, winning high praise for his impersonation of Sir Anthony Absolute in "The Rivals."

## CATHERINE CAMPBELL.

As Princess Eliza in "Madame Sans Gêne" Catherine Campbell made herself popular among playgoers from the Atlantic to the Pacific Coasts. Her work in that part won the highest praise from the critics, not only for the grace of her acting, but for the evident culture and true histrionic instinct that lay behind it. In 1894 Miss Campbell retired from the stage temporarily and devoted herself to literary pursuits. She was eminently successful as a writer, but the love for dramatic work was too strong to be put aside and she returned to the theatre the following season. She appeared with great success as Donna Agramonte in "Cuba Free" and as Inez de Virney in the presentation of "Captain Herne" at Forepaugh's Theatre, Philadelphia. Miss Campbell is at present a member of the stock company at the Grand Opera House, St. Louis, where, in every role she assumes, she is winning fresh laurels.

## CARO ROMA.

Caro Roma, pictured in this number, is one of California's song birds, whose worth is becoming more and more known as she continues her career as an opera singer. A graduate of the New England Conservatory of Music, Boston, and a pupil of Nordica's teacher, John O'Neill, she has become recognized as a singer with a future of great promise. Her repertoire of operas, both grand and comic, is one of the largest among those of opera primas, and her ability as an artist is beyond question. Her work as La Gioconda during the late opera season at the San Francisco Tivoli was characterized by the press as the greatest ever known in San Francisco. Miss Roma sailed for London on Dec. 7, and she has several offers there under consideration.

## MARSHALL P. WILDER.

Marshall P. Wilder retains his old box in the New York Post Office, and the national colors float from his window in the Alpine on Broadway daily, from eleven until one o'clock. Mr. Wilder is still "the prince of entertainers and entertainer of princes." Time leaves no mark of age upon him, and he daily tells new jokes. He is one of the figures of the metropolis, yet his name is still known wherever a jest in English is enjoyed. He is still "yours merrily," and his innumerable friends hope that he may indefinitely be with them to lighten life and enhance good fellowship.

## W. H. PASCOE.

In the character of John Harper in "The Village Postmaster," W. H. Pascoe is adding nightly to his popularity among playgoers and winning new professional laurels. Though Mr. Pascoe is a young man, he has had long experience in dramatic work and has played almost every line of parts. At the Alcazar Theatre and the Grand Opera House, San Francisco, he had excellent training in stock work and afterward appeared for five seasons with the McCullum Stock company. His six years with James O'Neill were of the greatest value to him in broadening his art and in adding many roles to his repertoire. With good looks, splendid physique and a well modulated, sympathetic voice, Mr. Pascoe is admirably suited to romantic parts and in them he will doubtless become famous.

## W. S. HART.

The name of W. S. Hart ranks high among those of the most promising leading men of to-day. The success which has long seemed in store for him has been realized this season by his splendid work as leading support to Julia Arthur. In whose company his characterizations in "A Lady of Quality," "As You Like It," and "Ingomar" have earned the highest praise.

## EDWIN EMERY.

Edwin Emery, elsewhere pictured, is this season the leading juvenile man of that well-known organization the Girard Avenue Theatre Stock company, Philadelphia, where his work has received most favorable mention. Mr. Emery's stage career covers a period of ten years, during which time he has appeared in many notable productions. His value as an actor has been more clearly established during his present connection than ever before, however, the varying work of a stock company serving to place an actor in new lights. That Mr. Emery has become a favorite in Philadelphia speaks strongly of his ability to succeed anywhere in his particular line of work.

## MABEL EATON.

Mabel Eaton has been under the management of the Frohmans for several seasons, previous to which she played in the Daily Pixley, and Coghlan companies, and starred two seasons in "La Belle Russe." During the past season Miss Eaton was ill and unable to play, but has now entirely recovered, and is considering certain important propositions for engagement.

## IDA VAN SICIEN.

Ida Van Sicien, after a successful career on the legitimate stage, has won new laurels in vaudeville this season. Miss Van Sicien's first engagement was in Lewis Morrison's company, after which she starred through the West. For the next two seasons Miss Van Sicien played, with success, important parts with Richard Mansfield. She was then leading woman with Rhea, and subsequently a member of Nat Goodwin's company. She next joined the stock company at the Harlem Opera House. Shortly after

this Miss Van Sicien went to the West, and thence to Australia, where she remained for a year. From Australia Miss Van Sicien went to England and traveled three years in that country and on the Continent. Upon her return to America she appeared in the melodrama "New York" at the American Theatre. She then joined the McKee Rankin Stock company. This season Miss Van Sicien entered vaudeville, appearing first with Clement Rainbridge in "That Overcoat," and then with Harry Lacy, with whom she is now playing, in "Bob Rackett's Pajamas." In this sketch Miss Van Sicien has made an emphatic hit.

## ALBERT LIVINGSTONE.

The clever light comedian, Albert Livingstone has played many good parts, such as Robert Spaulding in "The Private Secretary" and Sir Launcelot Fraser in "The Runaway Wife." He also supported the late Annie Pixley in "The Deacon's Daughter," and played Ned Ramsey in "My Wife's Friend." Ben in "The Widow Goldstein," leading light comedy roles with the Clair Patee Stock company, and for the past two seasons he has supported Agnes Wallace Villa in "The World Against Her" as leading light comedian. Mr. Livingstone's characterizations are always natural and pleasing. He possesses a good speaking and singing voice, and adds graceful dancing and handsome dress to his work. He will go abroad in 1900 for the cultivation of his voice.

## J. M. STOUT.

J. M. Stout has been identified with the theatre since childhood, and bears an enviable reputation as an honest, reliable director and producer. He was born in 1872 in Jacksonville, Ill. His first experience in amusement lines was with the Kempton Comedy Co. from 1890 to 1892. In 1892-'93 Mr. Stout added to his laurels with the Barlow Brothers' Minstrels. In 1893-'94 he was again in the employ of Mr. Kempton. During the next three seasons he heralded Jennie Holman with the Krause Stock company with such success that Mr. Krause was glad to offer him an interest in his attraction for the season of 1897-'98, when the Krause-Stout Big company enjoyed its greatest prosperity. Mr. Stout is now managing Dave R. Lewis' "Uncle Josh Sprucey," and has more than justified Mr. Lewis' judgment in his engagement.

## H. ANTOINE D'ARCY.

To the public H. A. D'Arcy is best known as the man who wrote "The Face Upon the Floor," to the profession he is known as a hard worker who, during the past twenty-five years, has figured in almost every branch of dramatic effort. Commencing when a boy in a provincial theatre in England he received the advantages of rigid discipline and stock training. Developing a taste for designing his elaborated stage pictures and grotesque costuming, and some of his early work in this country was given to the carnivals of the Southern cities. He has managed many well-known stars, has acted as advance agent, and of late has given much attention to writing songs, recitations, stories, unique advertisements and plays. One of his dramas is now upon the road, another is contracted for and will receive early production in England, while many others are still waiting the approval of producers.

## EUGENE ROOK.

Among THE MIRROR portraits is that of Eugene Rook, manager of the Opera House, Youngstown, O. "Gene" Rook, as he is familiarly called, and he is known to everybody, is twenty-nine years of age, enterprising, and noted for his business ability. Mr. Rook is making a mark this season for his theatre by playing none but the best attractions he can secure.

## NELSON LINGARD.

Nelson Lingard—agent, manager, and playwright—though still a young man, has had experience in the theatrical field extending over a number of years, and in that time he has covered territory from San Francisco to Russia. As press agent he has been identified with two New York theatres and one London playhouse. In advance work he has been with Lole Fuller, for whom he was business representative in Europe; Nell Burgess' productions, Satanell, and other attractions. He has written, among other pieces, "In Dahomey," which will go on the road next season. This season Mr. Lingard is identified with "The Tarrytown Widow" as business manager.

## VIRGINIA JACKSON.

Virginia Jackson, who is pictured in this number, is a prominent member of the Columbia Theatre Stock company, Newark, in which she plays leading juvenile business. Miss Jackson played with marked success for several seasons in California, filling a like position with the Bacon Stock company, Oakland, and also with Monosco's company at the Grand Opera House, San Francisco. She is an actress of grace and originality, and her work in the East has added to the reputation she won in the West.

## IRVING CHAUNY.

Irving Chauny, the clever young actor who recently joined Smyth and Rice's "Miss Marmelade" company, has shown his ability in several companies. He had an engagement with the Cummings Stock company, from which he resigned to accept his present position, in which his friends believe he will make a notable success.

## LONEY HASKELL.

Loney Haskell is engaged this season with Hurlit and Seamon's Bowery Burlesquers Extravaganza company, and is making the hit of his life. He is playing three distinctly different character bits—viz., a dude, a Chinaman, and a Frenchman. His Chinese character is said to excel anything attempted in recent years, newspapers all over the country pronouncing it a very natural and true type. Mr. Haskell is the author of the burlesque, and is to be credited with having originated the best thing of its kind that has been produced in vaudeville houses. He also does his well-known specialty closing the olio, and is to be congratulated upon his success.

## WALTER J. AND LILLIAN McDONALD.

Walter J. and Lillian McDonald are prominent in the successful production of "Gill-booley's Reception," the attraction being under the management of Mr. McDonald. The company, touring in their own Pullman car, numbers twenty people, including band

and orchestra, and it gives a lively farce-comedy interspersed with novel specialties. An original feature is the Shanty Town street parade in character, which is said to cause more excitement than a circus procession.

## KELLY AND MASON.

No team of comedians is more popular throughout the country than Kelly and Mason, who are starring in "Who Is Who." This is their second season in this successful farce-comedy, and the crowded houses testify to the strength and drawing power of the organization headed by these clever men. Joseph Kelly has no superior in his line as an Irish comedian and Charles A. Mason is equally clever in the delineation of German character. They work harmoniously, and their efforts at fun making always result in a good time for their auditors. They have surrounded themselves with an excellent company, and taken all in all, their entertainment is one of the best on the road this season.

## LOTTIE GILSON.

Everyone in this country, and most of the people in Europe, have heard of Lottie Gilson, "The Little Magnet," who is the most popular soubrette on the vaudeville stage. Possessed of a pretty face, an attractive personage, and that indefinable something called magnetism, she has steadily worked her way upward, until to-day she stands at the top of the class in her particular line of work. She has contributed to the pleasure of the public in great measure by the successful introduction of many songs which have jumped into instant popularity on account of her inimitable rendition of them. She is a thorough artist and studies the points of a song carefully before she attempts to do it in public. In this way she gets the value out of every line, and wins the reward of applause for her painstaking efforts. Her reputation as a "popularizer" of songs is so great that it is only necessary to announce that she has decided to add a certain song to her repertoire, when requests pour in upon the publishers for copies of it from all parts of the country. She is both-ered constantly by song writers and publishers, who offer her all sorts of inducements to take hold of their productions. She has sung in every city of any size in America and in many European capitals with the greatest success. Some of the songs she has made popular during the past few seasons are "My Mother Was a Lady," "Just One Girl," "She Was Bred in Old Kentucky," "Military Mollie," "You're Not the Only Pebble on the Beach," "Nonie," and dozens of others. "Little Willie," which she introduced several seasons ago, is still in demand, and it is frequently called for by her managers. This season Miss Gilson is the star of Fields and Lewis' Broadway Burlesquers.

## KARA.

The average juggler is a tiresome sort of person, who spends no end of time in throwing metal balls from one hand to the other, and doing various other tricks which make the people yawn. When Kara decided to start on his career as a juggler he made up his mind to avoid the cut and dried methods which had prevailed for centuries, and make a new epoch in the history of juggling. He accordingly announced himself as a "gentleman juggler," and his success was brilliant from the start. Instead of the usual clown or eccentric make-up he dressed like a swell of the upper ten, and in place of the usual paraphernalia he made use of novel articles, such as cigars, canes, table ware, etc., which he tossed in the air and caught again with astonishing dexterity. He has improved vastly since his debut, and the tricks he does now make his audiences stare in blank astonishment. He originates every trick he performs, and is kept busy inventing new ones, as the jugglers who have no originality are constantly borrowing from him. One of his special accomplishments is his ability to juggle articles of vastly different weight. He is without amusing, and never oversteps the limits of refined comedy. He has appeared before all the crowned heads of Europe, and has received many presents from members of the Royal families. This season he is a feature with Hopkins' Trans-Oceanics. At the end of the season he will go back to Europe to fill engagements booked many months ago. One of his future dates is a three months' engagement at the Paris Exposition in 1900.

## THE NAWNS.

The ability to portray a character in so faithful a manner as to cause people to say, "Why, it isn't acting at all; it's nature itself," is given to but few players. Tom Nawn possesses this talent for the portrayal of a certain type of Irishman. His impersonation of the horny-handed son of toil in his sketch "A Touch of Nature" is so true, so life-like and so unexaggerated that it seems as though a genuine Irish laborer had kindly consented to step on the stage and entertain the audience for half an hour as a special favor. Mr. Nawn has made so close a study of this type that every movement, every inflection, every gesture is perfect. His Irishman, in its way, is fully as artistic as Joseph Jefferson's "Rip Van Winkle," and it impresses audiences in about the same way, causing them to admire the wonderful art which conceals art. Hattie Nawn is a pleasant-faced little woman who assists her husband in the presentation of their sketch. She is very clever, and is content to shine in the strong light reflected from her husband's brilliant efforts. Tom Nawn starred last season in a play called "Shanty Town," by Ople Read. The press waxed enthusiastic about his work, and he added to his reputation as a character star of the first magnitude. This season the team returned to vaudeville, and are with Hopkins' Trans-Oceanic Star Specialty company.

## DIANA.

Among the most popular dancers on the vaudeville stage is Diana, whose grace and beauty have enchanted countless thousands in all parts of the United States. Her performance differs from that of others in the same line, because she presents her dances in a novel and original manner. Originality is a quality universally admired, and it is particularly desirable in anything connected with work on the stage. Diana aims to present an entirely new idea of the serpentine dance, and her efforts are eminently successful. She uses a peculiar arrangement of mirrors which make her work doubly effective. She does not confine herself to serpentine dances exclusively, but presents almost every form of dance known to the stage. One of the secrets of her success is in the very pretty and effective lights used in her performance. The effects were invented by an expert electrician, who has made a life study of this important detail and who is constantly improving on his own work.

## EMMA KRAUSE AND MARGARET ROSS.

One of the most notable successes made in vaudeville in recent years is that of Emma Krause and Margaret Ross, who have put together an original specialty which has caught the fancy of theatregoers and managers. Their services are in great demand, and they have booked a season, which will bring them before the patrons of almost every first-class vaudeville theatre in the United States. Both of these players have had experience in other lines and both have made big hits in productions of an operatic, musical and dramatic character. Miss Krause has a well-trained soprano voice of wide range and great flexibility and rare sweetness. She can sing the most difficult classical music and the merriest coon song or popular ballad with equal facility. She is a clever comedienne too, and is altogether a most versatile and accomplished artist. Miss Ross is as clever as her partner. Her voice is a rich contralto, which she uses with great skill. Her repertoire is very extensive, and includes every class of song, from grave to gay. Her ability as a comedienne is well known and she and Miss Krause make an excellent team. In their sketch they employ two young colored boys, made up as Dutch children, whom they call their "Dutch Pickaninies." The combination is one of the most pleasing in vaudeville.

## BONNIE THORNTON.

Bonnie Thornton is one of the best known and most popular soubrettes on the stage. Her winning manner, engaging personality and chic have won for her a high place in the regard of the public, who flock to the theatre in large numbers when announcement is made of her appearance. Her successes in the popular song line have been innumerable. She has a peculiar knack of coaxing the audience to sing the chorus of a new song, and her magnetism is so great that she can induce the coldest and most backward crowd to join with her in helping to swing a ditty into popularity. Her biggest hit was made with "My Sweetheart's The Man in the Moon," which was written for her by her clever husband, James Thornton, who has also supplied her with other catchy songs, the rendition of which has made her so popular that she is known as "The Little Mascot."

## W. H. ISHAM.

W. H. Isham, business-manager of Isham's Octoroons, is one of the brightest men in his line. He has piloted that organization on its successful tours, and its success is in a measure due to his attention to business details. Mr. Isham is a brother of John W. Isham, the proprietor of "The Octoroons" company, and is very popular.

## THE MIRROR BUSINESS STAFF.

Portraits of several members of the business staff of THE MIRROR are published in this number. The staff is composed of Lyman Otis Fiske, business-manager; Joshua Henry, who has been associated with the paper almost from its beginning, general bookkeeper; Ed B. Baye, assistant bookkeeper; W. S. Wilkinson, advertising agent; J. H. Gerhardt and George Loomis, in the advertising department; George Hart, stenographer; Gabriel Phillips, mail clerk, and Daniel Hanlon, clerk.

## THE STANHOPE-WHEATCROFT DRAMATIC SCHOOL.

Mrs. Adeline Stanhope Wheatcroft, admirably carrying to realization the hopes and purposes of her husband, the late Nelson Wheatcroft, has placed the institution founded by him in a sure position at the head of the highest of its kind. Intimately associated with the School during her husband's life, Mrs. Wheatcroft comprehended fully the objects and results that he sought to attain. Her splendid resources, untiring energy and wide intelligence have brought these to perfection, establishing a dramatic institution invaluable alike in its service to the art of the stage and in its aid to aspirants for dramatic honors. The first principle of the success of the Stanhope-Wheatcroft Dramatic School has been its absolutely practical method. Herself an excellent, experienced actress, Mrs. Wheatcroft has gathered together a staff of instructors each of whom is recognized as among the finest of players in the particular lines that it is his share to teach. Pursuing the policy of thoroughly practical education, always subordinating mere theories to more essential matters of actual necessity, the School has proven conclusively the possibility of preparing pupils for real stage work in the seemingly brief term of six months. The professional success of graduates has spoken more than could anything else for the admirable system employed, and the reward has been the fact that each season has found the institution increased in size and scope, until this year the unprecedented number of students has compelled the enlargement of facilities and accommodations in the Holland Building, 1440 Broadway, New York. The faculty includes Alfred Fisher, instructor in conventional comedy and melodrama; J. H. Kyle, comedy and farce; Regis and Louis Senac, the eminent fencing masters; Arthur Byron, leading man with John Drew, modern society drama; C. Constantine, stage dancing; Tessie Lawrence, deportment; and Victor Harris, music incidental to the plays. Mrs. Wheatcroft herself teaches the classical drama. Pupils are assured appearances before the critics, managers, authors and artists of the metropolis, who throng in great numbers to the students' matinees, which have become special features of the New York season. The first matinee of this term will occur on Jan. 26 at the Madison Square Theatre. A convenient, excellent idea has been the arrangement of the School season in two classes, one beginning in October for six months, and another commencing Jan. 1. The wisdom of this plan has been shown by the many applications now being received for the class that opens with the New Year. Unique features of the School are a series of addresses delivered before the students by prominent dramatists and actors, and the regular fortnightly reviews of all the classes, held on alternate Fridays, when Mrs. Wheatcroft is enabled to observe the progress of every department and to give to each the value of her personal direction and suggestion.

## WEST'S MINSTREL JUBILEE.

William H. West's big minstrel jubilee, now organizing for the season of 1899-1900, promises a company unequalled in the history of minstrelsy. "Not excepting the present season's superior effort and wonderful achievement," William H. West is sole owner of the enterprise and D. W. Trues is manager.





One night the leaves were dead,  
And his laughing lips were pale,  
As the winds he said,  
She could not resist,  
Thoughts Cupid could not resist,  
When the moon was low.

They met later in October,  
When the leaves were dead,  
And his laughing lips were pale,  
As the winds he said,  
She could not resist,  
Thoughts Cupid could not resist,  
When the moon was low.



December came but he could not  
To his great regret,  
His heart was not to forget,  
Lads so young and true,  
A kind hand—singles to win,  
She heard with dismay,  
He's not another golden life,  
Hill marry him in May.

Mark E. Shaw.

#### NATIONAL CONSERVATORY OF MUSIC.

The National Conservatory of Music is the legitimate development of Mrs. Jeannette M. Thurber's idea that music, to fulfill its function, must be enjoyed, appreciated and understood by the masses—the bone and sinew of the United States. Without, however, any reference to creed, color or race, she founded the institution—an institution unique of its sort, for it is conducted absolutely without reference to the commercial side of the question. To further the cause of art in its widest issues is Mrs. Thurber's aim, and the results have been admirable. Incorporated in 1885 under the laws of the State of New York, and in 1891 chartered by Congress, the National Conservatory of Music has educated without compensation hundreds of young men and women, giving them positions as teachers, as artists and as orchestral players. In nearly every city of the Union may be found pupils of the Conservatory while in the concert world and on the operatic stage are graduates of the institution who are proud to acknowledge their alma mater. The faculty equipment has no parallel at home or abroad. Monsieur Victor Capoul, at the head of the singing department, is a name synonymous with all that is distinguished in operatic art and diction. Rafael Joseffy is celebrated as a piano virtuoso. As a preceptor he has proved himself unrivaled. With him is associated Adele Margulies, a three-times prize winner of the Vienna Conservatory, and an admirable teacher. The violin department is headed by Leopold Lichtenberg, a famous virtuoso and a pupil of Wieniawski. Leo Schulz, late violoncello soloist of the Boston Symphony Orchestra, is the director of the cello section. All orchestral instruments are taught by the most competent soloists, members of the Philharmonic Society. The presence of such a body of preceptors has borne fruit, for the National Conservatory Orchestra is now an assured factor in the musical life of this city, and is giving a series of concerts at the Madison Square Garden Concert Hall. The first of the series was given Nov. 22, and was pronounced by the critical press and public an artistic success. Young persons who get their entire musical education at the National Conservatory played under the baton of Gustav Hinrichs with the splendor of professionals. Their teachers also participated, sitting at the same stand with their pupils. The result was highly creditable. In the future at these concerts well-known singers or instrumentalists will appear in conjunction with pupils of the school. All these facts are given to show the intelligent musical educational work accomplished and being accomplished by Mrs. Thurber. She is an eminently practical woman, and has done more to further the cause of music than any other single person. Of special benefit is the curriculum of the National Conservatory for dramatic students and professionals. Stage deportment, fencing, the pose of the voice, proper methods of vocal articulation, pronunciation, enunciation and many minor but necessary accomplishments may all be studied under the best masters. There is a Summer school with the usual faculty and daily admission throughout the year. The National Conservatory of Music, in short, is an unrivaled educational and esthetic force in the land.

#### KOSTER AND BIAL'S.

The names of Koster and Bial are synonymous with everything that is novel and interesting in the vaudeville line. Koster and Bial's palatial music hall on Thirty-fourth Street, New York, is known as the "home of foreign vaudeville." Whenever an act attains prominence in Europe, it is secured as soon as possible by the management of this popular house. The item of expense is never considered when it is a question of giving the patrons the best that the vaudeville market affords. While Chevalier was creating a furore in London, the agents of Koster and

Bial signed a contract with him, and his phenomenal hit in New York is a matter of history. Lole Fuller and her new creations in the serpentine line were brought here while the demand for her services in Europe was at its height. Hundreds of other performers of lesser note have been imported for Koster and Bial's, and the house has always sustained its reputation for genuine vaudeville entertainments of the highest class. Besides enjoying the patronage of the best class of New York theatregoers, Koster and Bial's is a Mecca for people from out of town, who never consider a trip to the metropolis complete without a visit to New York's representative music hall.

#### FRANCIS WILSON.

As a Chicago writer recently said, "Francis Wilson heads the procession." He is the most active and successful figure in American comic opera. Mr. Wilson is now appearing in "The Little Corporal" in the independent theatres of the principal cities only, and his success this season has been phenomenal. Mr. Wilson has a fine organization, and his manager is Ariel Barney.

#### ALICE NIELSEN OPERA COMPANY.

The Alice Nielsen Opera company, managed by Frank L. Perley, hit the popular fancy at once in "The Fortune Teller," which has been very prosperous on the road after a successful season in New York. As Fedor in this opera Miss Nielsen has a part that fits her admirably. The press has called "The Fortune Teller" the best of recent pieces of its class, and Miss Nielsen's tuneful singing and clever acting, supported by a company of unusual strength, find favor everywhere.

#### SOL SMITH RUSSELL'S NEW PLAY.

Sol Smith Russell has scored a decided success in Charles Klein's new three-act comedy, "Hon. John Grigsby," first produced in November at Philadelphia. Competent critics have averred that in the title role Mr. Russell has found the best character of all his popular repertoire. One said: "We regard Mr. Russell's John Grigsby as his most important, most vital, and most satisfactory portraiture. It is a thing of life of blood and sinew, made suave and enticing by the docile manners, and the unswerving directness which, being the prime traits of the man, should be blended into his artistic creations. The great audience was to this way of thinking also. Mr. Russell never came closer to the heart of the public. The locale of the action is in the old law office of John Grigsby, in Illinois. The story, revolving as it does, around Mr. Russell—who steps on the stage looking not unlike Henry Clay—is pathetic and dramatic, and so admirably diversified with humor that tears and laughter are constantly mixed. The realism is perfect, and the imagination easily grasps them for the time as truth. Through all the eye centres on the delightful figure of Grigsby, quaint, gentle, strong, and fertile in expedient. The 'Hon. John Grigsby' is a valuable contribution to the modern stage."

#### EDWIN ELROY'S ENTERPRISES.

For the season of 1899-1900 Edwin Elroy's enterprises will include, besides Elroy's Big Stock company, Elroy's Famous Comedy company. The stock company will present a series of twelve grand scenic productions, including "Northern Lights," "In Sight of St. Paul's," "The Land of the Midnight Sun," "An American Soldier," "A Rough Rider," and "The District Fair." Complete scenery, electric effects, and six recognized vaudeville acts are announced features. The comedy company will offer a list of farces, comedies never before given at popular prices, introducing eight ladies and ten comedians, all renowned specialty artists. Each organ-

ization will play week stands, and their time is nearly filled now. Mr. Elroy's motto is "Nothing old but the trade-mark."

#### ROBIE AND DINKINS.

Robie and Dinkins direct several enterprises. Waldmann's Opera House, Newark, N. J., is managed by Louis Robie, the Bon Ton Theatre, Jersey City, is managed by T. W. Dinkins, while "The Knickerbockers," burlesquers, one of this season's successes, is under their management, and "The Utopians," announced as "the acme of polite gaiety in ornate magnitude," will be put forward by them next season.

#### A NOTED PHOTOGRAPHER.

Joseph Byron has become noted for his work as a photographer. Mr. Byron appears to get the best results, no matter what the conditions may be, his exterior views being noteworthy for clear definition and artistic perspective. His flash-light work in interiors it would be difficult to improve upon. All the photographic views of local exteriors and interiors in this number, illustrating the various theatrical resorts and clubs and societies, as well as those illustrating THE MIRROR'S quarters, are the work of Mr. Byron.

#### THE BROADHURST PLAYS.

A dramatic author who has come rapidly to the front and who promises to stay there is George H. Broadhurst, whose farces, "What Happened to Jones," now in its second season in this country, and playing also at the Standard Theatre, London, and "Why Smith Left Home," now on tour, have been very successful. Mr. Broadhurst is finishing a new American play, "The Last Chapter," which will open in New York in February. Broadhurst Brothers are proprietors of these enterprises.

#### BROADWAY THEATRE.

The Broadway Theatre, New York, has been uniformly successful under the management of Andrew A. McCormick. It has become the home of the Broadway Theatre Opera company, which will return to the house on Dec. 12 in De Koven and Smith's latest success, "The Highwayman." A new opera by De Koven and Smith, entitled "The Three Dragoons," is in preparation. On Monday, Dec. 19, this theatre will be the scene of a magnificent production of a dramatization of Marie Corelli's novel, "The Sorrows of Satan."

#### HANLON'S SUPERBA.

The Hanlons, William and Edward, are presenting for the ninth season their remarkable spectacle, "Superba," which seems to grow better as the seasons pass. The present version excels in every respect all preceding presentations of this unique entertainment, and managers everywhere testify to its power as an attraction. The new "Superba" contains six new scenes and an endless variety of new mechanical wonders and trick surprises. In the invention of which the Hanlons are unrivaled, Edwin Warner is business-manager of "Superba."

#### THE WITMARK MUSIC LIBRARY.

The Witmark Music Library has for sale or to hire the largest collection of vocal concert numbers in operatic excerpts, with orchestrations, in America, as well as everything required by musical directors of symphony, oratorio and other high-class concerts. Operatic conductors and managers can also find in their stock everything pertaining to the production of operatic works. All amateurs will find in this library, too, everything to equip them, from the requirements of minstrels to those of grand opera. Catalogues of all branches are sent on application.

#### THE BLACK PATTI TROUBADOURS.

The Black Patti Troubadours are now making their third trans-continental tour, and are billed as "The Greatest Colored Show on Earth." The entertainment they provide is a joyous festival of mirth, melody and music by the sweetest singers and cleverest comedians and dancers of the sunny South. One thing is certain, there is no singer of the same race who is as world-famous as the Black Patti, and she attracts crowded houses and affords universal delight wherever she happens to sing. The company is now en route for the Golden Gate. The address of Voelckel and Nolan, the proprietors and managers of the Black Patti Troubadours, is 18 East Twenty-second Street, New York city.

#### GUS HILL'S ENTERPRISES.

Gus Hill's enterprises this season include "Through the Breakers," "New York Stars," "McFadden's Row of Flats," "Gay Masons," "Tammany Tigers," "Abner White from Belfast," "Vanity Fair." Gus Hill's Minstrels, his headquarters are 105 East Fourteenth Street, New York city. "Through the Breakers" is Mr. Hill's latest enterprise. It is a drama of real life by Owen Davis. Two new sensational effects are introduced in this production, and the cast is made up of well-known New York favorites.

#### THE STROBRIDGE COMPANY.

The Strobridge Lithographing Company is declared to be "the largest show lithograph house in the world" and "the foremost lithographic poster establishment in the United States." Lithographic posters for plays, variety and circus companies, minstrels, fairs, baseball, bicycle races, etc., are constantly on hand. The reputation of the Strobridge company for first-class work is thoroughly well established. For further particulars send for their catalogue. The Strobridge company have offices both at 124-132 North Canal Street, Cincinnati, Ohio, and at 1183 Broadway, New York city.

#### HOPPER AND HIS COMPANY.

De Wolf Hopper and his company are playing to crowded houses in the new Sousa-Klein comic opera, "The Charlatan," which has proved a worthy successor to "El Capitán," by the same composer and librettist. The score abounds in typical Sousa waltzes and rollicking ensembles, and the book is thoroughly entertaining. The supporting company is one of exceptional efficiency, and Mr. Hopper never had a character better fitted to his special equipment in the line of comic opera drolleries. The company includes such capable people as Nola Bergen, Alice Judson, Edmund Shanley, Alfred Klein, Mark Price, George W. Barnum, Adine Bouvier, Arthur Cunningham, Harry P. Stone, and Katherine Carlyle.

#### THE CALLBOY'S COMMENTS.

BRING A HISTORY OF HIS INITIAL EXPERIENCE IN THEATRICAL MANAGEMENT, AND OF THE TROUBLE THAT CAME OF IT.

Whereas THE MIRROR in this, the day of its twentieth anniversary, has seen fit to indulge in reminiscences of the last two decades, it has seemed to me meet and proper that I should throw in a reminiscence or two on my own. Permit me to recite the true history, now first published, of my initiation into theatrical management, which event would bear date of some eighteen years ago, and suffer me to add that this story will not appear in book form. It was like this:

I had a toy theatre and, I am free to say, it was a good one, albeit I should not care to-day to stand for the particular brew of dramatic art therein exposed. The productions included some of the joyous Seltz's plays—"Rip Van Winkle," "Cinderella," "The Pirate Chief," and "The Demon of the Rocky Mountains"—actors, scenery, set rocks, and grass mats all of paper. Then there was another fellow, since married, who lived a few blocks away and who was the proprietor of a similar theatre presenting "Little Red Riding Hood," "Jack the Giant Killer," and other romantic plays. Our respective families had wearied visibly under stress of long runs, six or eight times a day, of these noble dramas, and so we conceived the idea of a circuit, exchanging complete productions for weeks with considerable satisfaction to ourselves and obvious relief to our helpless audiences.

But it was not the real thing. We envied the paper actors and wished that we might be on the stage, too. And so it was that some five other youths were fired with dramatic ardor, while managerial tact secured the loan of a barn that was not working, and which was in condition to rejoice the soul of any honest incendiary. Judicious appropriation of boards and nails from certain houses then in process of construction made possible the erection of what we courteously called a stage, and the building of sundry durable, if unimpressible, benches. Two counterpanes, surreptitiously abstracted from someone's linen closet, served eloquently as curtains, and the scenery was left to be painted by the imaginations of the audience. An excellent vaudeville bill was then arranged to display advantageously the assorted talents of the company, and the tickets, printed in lead pencil upon ruled paper, read thus:

GREAT SHOW.  
admission three cts.

The price seemed fair, and the barn was crowded by the youthful society of the neighborhood. As soon as the audience was all in, the members of the company repaired to a stall to dress with a horse trough for a table, and the entertainment began. My recollection of the bill is somewhat hazy, but it included, I believe a series of historical tableaux, some astounding card tricks, acquired by study of "The Magician's Handbook and Conjuror's Guide," and a couple of "nigger acts" that tested severely the stability of the stage.

What I positively know is that the "chaser" was a magic lantern exploit in which I was to work the lantern. At the appointed time the curtains were closed to serve as a screen and I mounted a stepladder and lighted the lantern. There was an expectant murmur, but no picture appeared upon the screen. Then I realized that a terrible mistake had been made in neglecting to rehearse the act and that the daylight, streaming in through the cracks in the sides of the barn, quite overcame the powers of the struggling lantern. Explanations were ventured, but the audience declined to leave unless money should be refunded, and that was not to be considered. So the company hustled about the vicinity for cast-off newspapers and, kindly assisted by the audience, undertook to stop up the yawning gaps in the walls. For an hour the work went on with the sunbeams still leading strong. Finally, however, twilight came to the rescue and a picture actually showed upon the screen. But, in that moment of triumph, the oil gave out in the lantern, and someone went across lots to borrow fuel. Anxious parents had begun to arrive in quest of missing sons or daughters and, under their protection, the audience was dismissed before the oil came.

Then we counted up. The receipts were \$1.06, all profit. He and I, who had engineered the thing, saw at once its immense possibilities, figuring that by engaging talent at five cents a head for each subsequent performance—terms almost sure to be accepted—we might reap a golden harvest. So we determined to make ourselves solid with our people by dividing six cents between ourselves, and giving a quarter to each of four players, the fifth being mulcted upon suspicion that he had stolen a cap pistol from the property trunk during the night before the performance.

But the company did some figuring, too, and announced that we might not hope to get rich by any cheap labor of theirs—they would have an equal distribution of profits or nothing at all. And so slumped a noble enterprise, dragging down with it the fairest vision of fortune that has ever come my way.

THE CALLBOY.

MANAGERS of stock houses interested in the production of plays that require historically correct costumes can be supplied by Miller, theatrical costumer, 229, 231 and 233 North Eighth Street, Philadelphia. Miller's New York office is in the Broadway Theatre Building.



The New York Dramatic Mirror.

THE GREATEST MINSTREL TRIUMPH OF THE CENTURY

# WM. H. WEST'S BIG MINSTREL JUBILEE

Now Organizing for **The Season of 1899 and 1900.** A Company Unequaled  
in the History of Minstrelsy, not Excepting the Present Season's Superior  
Effort and Wonderful Achievement.

MR. RICHARD J. JOSI, AMERICA'S GREATEST BALLADIST, WILL CONTINUE HIS ENGAGEMENT WITH THIS ORGANIZATION.

WM. H. WEST, Sole Owner.

D. W. TRUSS, Manager.

## Fifth Avenue Theatre.

Broadway and Twenty-Eighth Street, N. Y. City.

MR. EDWIN KNOWLES, - - - - - Sole Manager.

Every Evening at 8.10.

Matinees Wednesday and Saturday at 2.

Carriage Parties will be received at 28th Street Entrance.

A special production of Mr. George Edwards' last and greatest London success now in  
its 7th month at the Gaiety Theatre, London, and acted for One  
Hundred Times at Daly's Theatre, New York

Augustin Daly's Musical Company

(From Daly's Theatre).

## A RUNAWAY GIRL,

A Musical Play in Two Acts, by SEYMOUR HICKS and HARRY NICHOLS.

Music by IVAN CARYLL and LIONEL MONCKTON

Lyrics by AUBREY HOPWOOD and HARRY GREENBANK

Conductor: MR. SEBASTIAN HILLER.

Costumes from the original designs of WILHELM: by MAURICE HERRMANN  
and LORD & TAYLOR.

The Costumes of the Carnival Fete by DAZIAN.

The Costumes of the Carnival Dancers by LORD & TAYLOR.

Shoes by AZZIMONTI and CAMMEYER. Wigs by BENNER.

All the Dances and Movements by Mr. HERBERT GRESHAM.

Matinees of A Runaway Girl

WEDNESDAY AND SATURDAY.

In Preparation, to follow "A Runaway Girl,"

An Entirely New and Original Musical Comedy, by

R. A. BARNET, ESQ.,

Author of "Jack and the Beanstalk," "Excelsior," "1492," &c.,  
entitled

THREE LITTLE LAMBS.

## BROADWAY

## THEATRE.

BROADWAY, COR. FORTY-FIRST ST., NEW YORK.

Manager.

ANDREW A. McCORMICK.

Commencing

Monday, Dec. 12,

Broadway Theatre  
Opera Co.,

IN

DE KOVEN & SMITH'S  
Greatest Success,

## THE HIGHWAYMAN.

In Preparation...

DE KOVEN & SMITH'S  
New Opera,

The

Three Dragoons.

MONDAY, DEC. 19,

Magnificent Production of a  
Dramatization of

MARIE CORELLI'S

GREAT NOVEL,

THE  
SORROWS  
OF  
SATAN.

## MR. SOL SMITH RUSSELL

SCORES A SUCCESS IN

## HON. JOHN GRIGSBY

BY CHARLES KLEIN.

PHILADELPHIA INQUIRER.

Hon. John Grigsby will be a very agreeable person beginning with to-night. He was admired last night by an audience that was not slow in recognizing his unusually magnetic personality. Indeed the whole comedy proved a delightful work. The comedy is rich in texture and always refined. It may therefore be predicted that "Hon. John Grigsby" will prove a popular successor to his former brilliant production.

PHILADELPHIA RECORD.

In "The Hon. John Grigsby," the premier of which was given at the Broad Street Theatre last evening, Sol Smith Russell has a play which will bring fresh laurels to his fame as an actor. There is plenty of good material in this comedy of Charles Klein's, entirely apart from the opportunities which it affords Mr. Russell of displaying his qualities of droll humor and homely pathos. . . . The Hon. John Grigsby has decided merit, and will be a valuable addition to Mr. Russell's repertoire.

PHILADELPHIA PRESS.

Mr. Russell has in "Hon. John Grigsby" one of those droll characters similar to the parts by which he is favorably known, and he may be credited with having made a success of the new role.

PHILADELPHIA NORTH AMERICAN.

The performance given of "Hon. John Grigsby" was evenly good throughout, and the play produced a decidedly favorable impression. . . . Mr. Sol Smith Russell presents one of those quaint, sympathetic characters in which he not only revels, but as well produces excellent effect. Throughout his performance was clever and genial, and the interest was well sustained.

PHILADELPHIA LEDGER.

Sol Smith Russell has his best character in "Hon. John Grigsby," the new play by Charles Klein presented at the Broad Street Theatre last evening. The play was remarkably well presented for a first performance. Mr. Russell was at his best, and exhibited force and intensity illuminating the amiability of his disposition. He has never appeared to greater advantage, nor so well succeeded in disguising his personality. . . . Even the story is interesting, and it is developed through the presentation of characters that have been drawn from life. From first to last the audience is interested in the tale and warmly sympathizes with the principal characters. . . . The period of the play is the early 50s, the scene Illinois.

PHILADELPHIA TELEGRAPH.

A large and an altogether fine audience gathered in the Broad last evening, assisted in the unequivocal success of Mr. Sol Smith Russell's new comedy, "Hon. John Grigsby," by Mr. Charles Klein. . . . Mr. Klein has produced and Mr. Russell acquired a valuable dramatic property. Mr. Russell never came closer to the heart of the public than he did last night, so that it might fairly be said the house rose at him. His personal success was unprecedented, and we congratulate him heartily on the achievement. . . . The "Hon. John Grigsby" is a valuable contribution to the modern stage, and author and actor are alike to be complimented.

PHILADELPHIA DAILY NEWS.

Sol Smith Russell scored a success in Charles Klein's new comedy, "Hon. John Grigsby." . . . It is a play of American life, and its pathos is plain, homely and satisfying. . . . Mr. Russell has a part which suits to a nicety his delicate and excellent talents.

PHILADELPHIA CALL.

Not only has Mr. Charles Klein supplied Mr. Russell with the best role he has had since his success in the quaint characters of "Poor Relation" and "Peaceful Valley," but he has written a comedy that will take rank with the best American plays of its kind.







A birthday and a Christmas all in one! What fun!

A boy I know who was born on the Fourth of July and who has always felt cheated out of a birthday. And until he was ten years old he used to believe that all the cannon and the fireworks and the flags and banners and general whoopitupness of the day was in honor of his nativity.

Somehow I like the idea of two festivals being celebrated at the same time. It means condensed enthusiasm, which is stronger than the plain kind. It means that one's heart undergoes a kind of a shaking up; undergoes a mental housecleaning and a lot of good impulses and love and laughter that have lain unused blossom out into the most fragrant kind of bloom.

That's what these double barreled holidays mean to me. And THE MIRROR's birthday and Christmas coming together mean all that and a lot more to me.

THE MIRROR is a great grown-up now. Twenty years! Think of it! And I've known THE MIRROR for eight of the twenty years, and feel that I can throw up my hat and take part in the rejoicing along with the rest of the boys.

Whoop-la! Merry Christmas, Happy Birthday, and many returns all over the place!

Here's to THE MIRROR all the time and everywhere!

Here's to all the good friends that I know through THE MIRROR, from the North to the South, and from across the prairies to Montana!

Some of you I've met, and the meetings are among the pleasantest memories of a busy life, where the roses and the forget-me-nots have to force themselves up somehow among the cobbles of a somewhat horny-handed existence. There are some memories that I have framed, for I am very proud of them. Others I have folded away in lavender, and I am jealous of them, for I love them.

Some of you I know through the letters and the photographs you have sent me. And I have kept them all in a big book, and when I am blue or lonesome I just take it out and have a good talk with you all, and do you know, I feel as though my circle of acquaintances is large, even if you can't drop in for a little visit from way off in Denver, from Montreal, and from California.

Here's to you all, my friends, with all my heart!

And both my hands in yours!

THE MIRROR's birthday means a lot to everyone else who is connected with it, as well as to me!

Almost everyone who was on the staff when I joined it is still there. Office boys have grown up and reared mustaches, and I find myself blushing when I call them by their first names.

Editorial writers, correspondents, clerks—we are a great MIRROR family, and if we each were to put a candle in THE MIRROR's birthday cake it would look like a torchlight procession going round in a circle.

There is something sweet about a birthday, to me, anyhow. Whether it is a little five-year-old with big stars in its eyes over all the glory of the affair, or a mere grown-up trying to pretend it's all foolishness, the birthday is just as sweet.

We may sometimes get cold feet in life's game of poker, but we like folks to make a lot of fuss over our birthdays. We say "Tut, tut. Why, I had forgotten all about it," just like that, and then we go off and shake hands with ourselves because somebody remembered it.

As for me, whenever anyone has a birthday I want to go right up and Hobsonize the birthdaye! I suppose I'll be accused of gushing, but we—you and I and all of us—can stand a lot more of that sort of thing!

What is the use in keeping back all the nice, gentle, kindly thoughts we have and letting them lie buried in our bosoms?

Let us uncoil all the galvanized rubber under which some of us manage to conceal our hearts, and when there's a birthday—well, "Whoop-ee!" as the Rough Riders say.

Let yourself go and don't be afraid to let folks know you're all there.

THE MATINEE GIRL.

CAROLINE COOKE.

Caroline Cooke is making a decided success this season in the vaudeville realm, where she is doing an amusing comedietta, "Naval Complication," with Robert Fisher. They are playing the principal vaudeville houses from the Atlantic to the Pacific. Miss Cooke is a Chicago girl, and has been on the stage but three seasons, playing her first engagement with "Charley's Aunt" in 1895. In the winter of 1896-1897 she was leading woman in "The Fatal Card" company, and the following summer was with the Bond Stock company in Louisville and Washington. Last season she played with the Bowdoin Stock company in Boston.

CLARA HUNTER.

Clara Hunter is well known as a young actress who has won note in several sonnet and ingenue roles. She is remembered for delighting work as the grisette in

"Trilby" and as Billy Breeze in "A Bachelor's Baby." The great difference in these parts speaks for the cleverness of one who has succeeded in both of them. Last season Miss Hunter appeared successfully in "A Bachelor's Honeymoon," and she is now a member of John Drew's company. Miss Hunter is a native of England, but her residence in this country has been long enough to make her a good American.

CHARLES E. BLANEY'S ENTERPRISES.

With six companies on the road in different parts of the country and every one of them doing extraordinarily large business, Charles E. Blaney is one of the busiest as well as one of the most successful theatrical managers in New York. Moreover, the comedies which are being presented by his organizations are from his own pen. At present "A Female Drummer," his latest success, is the most prominent of the companies, and the daily reports to the home office show that the play is growing in favor. Two companies are playing "A Boy Wanted," two "A Hired Girl," and one is presenting "The Electrician." Mr. Blaney has been well named "the Napoleon of farce-comedy," as he certainly has accomplished wonders during the few years of his theatrical career. The correspondence pages of THE MIRROR are, Mr. Blaney says, the best references he can give to prove the magnitude of the business done by his organizations. Clay T. Vance is prominently connected with the Blaney enterprises, and his keen business intelligence has been a great factor in their success. Together these two young and ambitious gentlemen are pushing constantly forward and each year their companies are larger and better equipped than they were the previous season. "A Female Drummer" seemed to be the limit in handsome mounting and the excellence of the company when it was produced some months ago, but Blaney and Vance are never satisfied and are constantly adding to the strength of the organization and the artistic finish of the production. The firm has become so well known in every corner of the United States that simply the word Blaney and the date is sufficient advertising to fill the theatres to their capacity.

NATIONAL DRAMATIC CONSERVATORY.

The National Dramatic Conservatory, at the Berkeley Lyceum, 23 West Forty-fourth Street, near Fifth Avenue, New York, has made rapid strides since its recent opening. F. F. Mackay and Eleanor Georgan are directors of the Conservatory, which has a full faculty and instructs in all branches of the dramatic arts and elocution. The number of applications has made it necessary to form a mid-winter class which will open Jan. 4 and continue until June. As the number of students will be limited, applications must be made early.

FIFTH AVENUE THEATRE.

The Fifth Avenue Theatre, Broadway and Twenty-eighth Street, New York, Edwin Knowles, sole manager, has been very successful under its present direction. "A Runaway Girl," the great London success, which was acted for over one hundred times at Daly's Theatre, New York, has been transferred to the Fifth Avenue, where it promises to run for a long time with no abatement of popularity. Matinees are given Wednesdays and Saturdays. Manager Knowles announces as in preparation, to follow "A Runaway Girl," an entirely new and original musical comedy, by R. A. Barnett, author of "Jack and the Beanstalk," "Excelsior," "1492," and other pieces, entitled "Three Little Lambs." There is little doubt that the good fortune of the Fifth Avenue will continue under Mr. Knowles' management.

JACOB LITT'S ENTERPRISES.

One of the most prominent figures in the theatrical management to-day is Jacob Litt, whose offices are in the Knickerbocker Theatre Building, New York, and whose general manager is A. W. Dingwall. Mr. Litt controls McVicker's Theatre, Chicago; the Bijou Opera House, Minneapolis; the Grand Opera House, St. Paul, and the Bijou Opera House, Milwaukee. These theatres would seem to fill the measure of managerial ambition, but Mr. Litt is also a producer of plays and a manager of companies on a large scale. His attractions are "Sporting Life," the most elaborate melodrama ever produced in this country, now playing at the Academy of Music, New York; "Shenandoah," in which one of the best companies ever organized is employed; "Mistakes Will Happen;" "In Old Kentucky," known from coast to coast, and Marie Wainwright in "Shall We Forgive Her?" and "East Lynne." Mr. Litt is successful in everything he undertakes, and he deserves all the prosperity that may come to him.

ROBERT B. MANTELL.

Robert B. Mantell, who is now touring the principal cities of the United States and Canada under the able management of M. W. Hanley, stands in the front rank of romantic actors. He is supported by a select company and his repertoire this season includes "A Secret Warrant," "Monbars," "The Face in the Moonlight," "Hamlet," "Romeo and Juliet," and "Othello." Mr. Mantell has been a favorite on the American stage ever since he made a hit as Loris Ivanoff in "Fedora." After his success as Loris he played Gilbert Vaughn in "Called Back," and subsequently began starring on his own account in "Tangled Lives." Then he procured "Monbars" as his principal starring vehicle, but appeared also in "The Corsican Brothers," "Marble Heart," "The Lady of Lyons," and other standard plays. He played the leading part in "Dakota" at the opening of the Lyceum Theatre. The season of 1892-1893 he appeared in the title-role of a tragedy called "Parrhasius," which greatly enhanced his reputation and raised him above the standard of what he had hitherto done in the line of romantic acting. The success of Mr. Mantell's present tour is due in no small measure to the expert management of M. W. Hanley, whose headquarters are Room 308, Knickerbocker Theatre Building, 1402 Broadway, New York city.

JOSEPH BYRON.

Joseph Byron, whose studios are in the Alpine, 1286 Broadway, New York, has established a unique reputation as a flash-light photographer, taking pictures on the stage with the delicacy, shading and lifelike appearance of the highest order of gallery work, and making a special feature of the promptness of finishing. Mr. Byron's renown in this line of art is international, as is testified by the following recent notice in the London Sketch: "Joseph Byron, of New York, stands without a rival in this difficult art. How Mr. Byron manages to do this is not clear, and even London photographers stand amazed at the clearness of his work. Perhaps there is something in the atmosphere of New York, but the secret is mainly Mr. Byron's manipulation."

THE FOUR COHANS.

The Four Cohans have no competitors in their line of work, and are a special feature this season with H. W. Williams' Own company. They are appearing in George M. Cohan's greatest success, "Running for Office." In the course of their performance they introduce among other popular songs the new coon hit, "I Guess I'll Have to Telegraph My Baby," written and composed by George M. Cohan, who, by the way, is the author of the following comedies: "The Professor's Wife," "Money to Burn," "A National Game," "A Wise Guy," "A Tip on the Derby," "A Game of Golf," "His Wife's Hero," "The Charitable Mrs. Jones," and also turned out for the Rays the second edition of "A Hot Old Time." The Cohans will have no open time till June, 1899, for which address Joseph F. Vion, 42 West Thirtieth Street, New York city.

BURRELL'S BUREAU.

Burrell's Press Clipping Bureau is in the Daily News Building, 32 Park Row, New York city. This bureau is one of great usefulness and numbers many managers, actors and actresses among its subscribers. Mr. Burrell employs a large staff of expert readers to go through his enormous list of newspapers and periodicals. The service comprises all clippings containing any reference to the subscriber in person or in serving subscribers with clippings on any specified subject in which they are interested. This service is of the greatest convenience to all sorts of people, and the terms of the Bureau are quite reasonable.

STAGE LIGHTING.

The Universal Electric Stage Lighting Co., 842 Broadway, New York, manufacture electric theatrical supplies of all descriptions. Open boxes, gallery reflectors, lens boxes, stereopticons and exclusive effects are on hand always, and they are constantly employed in constructing special electric signs, unique effects and lantern slides. Among the recent memorable achievements of this company have been the Rialto skirt dancer effects, the great World sign (said to be the largest in the country), the realistic snow scene used by Mrs. Fiske in "Love Finds the Way," and the beautiful electrical devices employed by Alice Nielsen in "The Fortune Teller" at Wallack's Theatre. The company will mail their catalogue upon application.

THE WANAEQUE RIVER PAPER CO.

The Wanauque River Paper Company, whose advertisement will be found in this number, manufactures fine book papers and specialties. The paper upon which the regular issue of THE MIRROR is printed, as well as the paper of this number, which was specially made, are the product of this company, of which Robert D. Carter is president and treasurer, Henry L. Carter vice-president, and G. W. Hutchinson manager of sales. The office of the company is in the Pulitzer Building, Park Row, New York, its telephone is 3421 Cortlandt, and its cable address "Euquana, New York."

ELECTRO-LIGHT ENGRAVING CO.

A fine example of the work of the Electro-Light Engraving Company is presented on another page in the form of an advertisement. The regular pages of this number are also beautified by the work of this company, which does all of THE MIRROR's engraving in half-tone and other reproductions. The work speaks for itself and cannot be surpassed.

TWO PROSPEROUS COMPANIES.

Whitaker and Crossley are directing two prosperous companies—namely, Russell Brothers' Comedians and McIntyre and Heath's Comedians. Both of these companies are doing a large business, the stars heading the attractions proving most potent as drawing cards. Moreover, these attractions are of the popular-priced order, and auditors feel sure that they will get their money's worth. The headquarters of Whitaker and Crossley are at 1368 Broadway, New York city.

WILLIAM CALDER'S ATTRACTIONS.

William Calder's attractions for season of 1899-1900 include an elaborate revival of the popular melodrama, "In Sight of St. Paul's," the second season of the sensational success, "John Martin's Secret," and a sparkling comedy called "My Rag-Time Gal," which is confidently expected to prove a popular hit. John D. Calder is the general representative of these enterprises, and the New York city office is Room 7, 1368 Broadway.

MATTERS OF FACT.

THE Gillin Printing Company, 128 West Thirty-third Street, New York, have just issued a complete assortment of lithograph printing in colors, from the original Parisian designs, of "Cyrano de Bergerac," illustrating the battle scene in Act IV., a full-length portrait of Cyrano, the pastry cook's shop, Act II., and a scene in Act III.

"THE WHEEL OF FORTUNE," which has been very successful, is managed by J. H. Phillips, and Henry Bernard is representative.

MATTIE KEENE, singing comedienne, has a new singing specialty and requests vaudeville managers to write for time, care of THE MIRROR.

B. ALTMAN AND COMPANY, New York, advertise a choice selection of Oriental embroideries and other rich goods suitable for furnishing "dens" and smoking rooms in Oriental style.

COLE AND JOHNSON are now making their second annual tour of America, presenting "A Trip to Countdown." "America's Foremost Ethiopian Organization" is the trademark of this enterprise.

DAVID HIGGINS is in the second season of "At Piney Ridge," a strong, realistic Southern play, and advertises that his time is all filled, and that he is looking for the season of 1899-1900.

PHILLIP'S LYCEUM THEATRE, Brooklyn, N. Y., one of the leading stock theatres in the East, will play stars with good plays and printing.

KAIER'S GRAND OPERA HOUSE, Mahanoy City, Pa., one of the finest theatres in the coal regions, is an excellent one-night stand for first-class attractions.

"SWEET ORANGE BLOSSOMS," one of the prettiest ballads of the moment, is published by the Central City Music Company, Jackson, Mich.

**B. Altman & Co.**  
New York.

A choice selection of Oriental Embroideries, including Hazara Phulkaris, Gagraas, Kutch Borders and Bagras; Bagdad, Caesarian and Turkish Embroideries; Turkish Lambrequins, Table Covers, Scarfs, etc., all of which are suitable for furnishing Dens and Smoking Rooms in Oriental style. Estimates and Designs furnished.

HERBERT E. STARRS, who has been identified with leading and heavy roles in the Frohman road companies, playing in "The Wife," "Charity Hall," "Sowing the Wind," etc., is now appearing very successfully as Maverick Brander in Hoyt's "A Texas Steer," supporting Katie Putnam, and has been compared favorably with his predecessors in the part.

SAM T. JACK certainly understands how to cater to the patrons of burlesque, and he never fails to intersperse vaudeville specialties of an attractive order in every performance. Among the current burlesques at his theatres are "The Mock Turtle" and "A Warm Reception." One cause of Mr. Jack's prolonged success is his unceasing energy in providing sensational features and foreign novelties at his theatres. His New York city house is known as Sam T. Jack's Theatre and is located at Broadway and Twenty-ninth Street. His Chicago theatre is known as Sam T. Jack's Opera House, and is located on Madison Street, near State.

FERRIS' COMEDIANS, "The Merry Monied Monarchs of the West," rank among the most popular repertoire companies on the road. They attribute their popularity to the fact that they give "a great show for little money." Dick Ferris is the manager and proprietor of the company. Ferris' Comedians are playing only the principal cities.

WARD and CURRAN are so well known that it is hardly necessary to describe their act or praise their work. Ward, the comedian of the team, has acquired the art of comic make-up to its fullest extent. There are many of his admirers who maintain that a more versatile and eminently funny man never trod the stage. His partner, Mr. Curran, is an excellent foil, his line personal appearance and rich voice helping to make the act one of the best in vaudeville. Ward and Curran are booked up to 1899. Their permanent address is Harrison Avenue, Van Nest, New York city.

AGNES FINDLAY is playing the role of Madame Gileoleau in "The Turtle," which has been running at the Manhattan Theatre, New York city, since the opening of the season. Miss Findlay is an excellent character actress and unlike most actresses gifted with good looks is always willing to obliterate that gift of nature in the interests of art. Consequently her services are always in demand by first-class managers.

JOHN FINDLAY is a member of the Lyceum Theatre Stock company in New York city. He is seen to the best advantage in character parts, and impersonates old men with great cleverness.

THE Erie Transfer Company, telephone 1172 Franklin (head office, 195 Chambers Street, New York), has special equipment for theatrical work.

R. A. BARNET, the comic opera librettist, may be addressed in care of THE MIRROR.

MRS. C. F. SIEDLE, costume designer, may be addressed at Ludlow Park, Yonkers, and Edward Siedle, property maker, at the Metropolitan Opera House, New York.

THE Eaves Costume Company are still at the old stand, 63 East Twelfth Street, New York.

THE International Dramatic and Literary Bureau (Emanuel Lederer) is located at 13 West Forty-second Street.

ANNE YEAMANS has made a great hit as the cook in "Why Smith Left Home."

PAULINETTE and PIQUO, now at the Folies Bergere, Paris, have been re-engaged for three months next year at the Empire, London.

SOLLIER'S LYRIC THEATRE, Hoboken, N. J., plays first-class attractions only.

ONE of the best of the new theatres is Quincy Music Hall, Quincy, Mass. A. G. Durgin, manager.

C. L. STROHMENGER, 493 Sixth Avenue, makes a specialty of theatrical and stage hardware.

HARRY L. HAMLIN, manager of the successful Grand Opera House, Chicago, says that time is all filled for this season, and that his next season is rapidly filling.

HEPNER, theatrical wig maker, has establishments in the Broadway Theatre Building, New York, and 97 Washington Street, Chicago.

ROSA RAND, room 914, Carnegie Hall, New York, prepares students for the stage, platform and the social circle.

BEN M. GIBOUX is general agent for Lincoln J. Carter's American naval drama, "Remember the Maine."

WILLIAM HAWORTH gives notice to repertoire companies that they can secure his plays by addressing him at Willoughby, Ohio.

DEAN BAILEY, treasurer, will consider offers at any time.

THE Greater New York Theatrical Exchange, in the Broadway Theatre Building, managed by R. A. Roberts, "realizer of stage plays," and John E. Ince, managers' and actors' agent, successfully conducts a general amusement business.



GEORGE H.  
**BROADHURST'S**

FARCES:

**WHAT HAPPENED TO JONES**

Second Season in the United States.

At the

Standard Theatre, London, Since July 12, 1898.

**WHY SMITH LEFT HOME**

On Tour.

Madison Square Theatre, New York,

Sept. 4, 1899.

**THE LAST CHAPTER**

A New American Play.

Opens in New York Feb'y 27, 1899.

BROADHURST BROS.,  
Proprietors.

**DE WOLF HOPPER...**

AND HIS COMPANY IN A

New Sousa Opera, **THE CHARLATAN.**

Music by John Philip Sousa.

Book by Charles Klein.



DE WOLF HOPPER.

"The Greatest of all Hopper Successes."

**PRESS OPINIONS.**

"Mr. Hopper has achieved a success which in many ways is superior to any before attained."—*Baltimore Sun*.

"Charming stage effects, as pretty as Gros ever painted, and costumes as artistic in color and as rich in material as Mrs. Siedle and Dorian ever planned between them."—*New York Herald*.

"Mr. Hopper is to be congratulated on his new production. It will surely bring him much additional artistic fame."—*Boston Globe*.

"The Charlatan" is a genuine comic opera of the best type. The music is full of ginger and entrain. Before we knew it we were revelling in Sousanism, affable waltzes, two steps that make you yearn to get up and trip it lightly—and jolly, rollicking ensembles. "Sousa is the comedian of music."—*N. Y. Journal*.

"Of Mr. Hopper's production only that which is good can be said. Costumes, scenery and accessories all combine to give a picture that has not been equalled for brilliancy in the history of comic opera. The cast employed is one of exceptional ability, too, while the star himself never appeared to better advantage."—*Washington Times*.

**MR. HOPPER'S SUPPORT INCLUDES**

Nella Bergen,  
Edmund Stanley,  
Mark Price,  
Adine Bouvier,  
Harry P. Stone,

Alice Judson,  
Alfred Klein,  
Geo. W. Barnum,  
Arthur Cunningham,  
Katherine Carlyle.

HOLIDAY GREETINGS TO ALL!...

The Merry Monied Monarchs of the West

**FERRIS' COMEDIANS**

A GREAT SHOW FOR LITTLE MONEY. MAKING BIG MONEY.

Playing only the Principal Cities.

DICK FERRIS, Mgr. and Prop.

THIRD SEASON OF UNDISPUTED PROSPERITY.

THE PLAY  
THAT HAS  
MADE EVERYBODY  
TALK.

**TENNESSEE'S  
PARDNER.**

ARTHUR C. AISTON, Prop. and Mgr...

FOREMOST LIGHT OPERA TRIUMPH OF THIS DECADE.

FRANK L. PERLEY PRESENTS THE

**Alice Nielsen Opera Co.**

"Both Star and Opera scored a success."—*N. Y. Herald*, Sept. 27, '98.  
"Certain success."—*N. Y. Sun*, Sept. 27, '98.  
"In a word, it was a triumph."—*Times*, Sept. 27, '98.



"Certainly received its N. Y. endorsement."—*Man Date*, Sept. 28, '98.

"A score that will shine in the annals of operatic history."—*N. Y. Times*, Sept. 27, '98.

**ALICE NIELSEN**

As "Fedor" in **THE FORTUNE TELLER.**

SCORE BY VICTOR HERBERT—BOOK BY HARRY B. SMITH.

"Incomparably the best of the five or six comic operas now in the local notice."—*Harper's Weekly*, Oct. 15, '98.

"Alice Nielsen is magnetic, sings in tune, in time and her voice is well posed. An unquestioned success."—*Musical Courier*, Oct. 5, '98.

"Remarkable score."—*N. Y. World*, Sept. 27, '98.

**HERALD SQUARE THEATRE**

COR. BROADWAY AND HERALD SQUARE, N. Y.

CHAS. E. EVANS, Proprietor.

W. D. MANN, Manager.

NOW PLAYING

THE LATEST LONDON AND PARIS SUCCESS,

**HOTEL  
TOPSY  
TURVY**

To be followed in January by Mr. JAS. A. HERNE'S New Play,  
**REV. GRIFFITH DAVENPORT.**

R. A. ROBERTS

Realizer  
of  
Stage  
Plays

**GREATER  
NEW YORK  
THEATRICAL  
EXCHANGE**

JOHN E. INCE

Managers'  
and  
Actors'  
Agent

OFFICES: BROADWAY THEATRE BUILDING,  
1441 BROADWAY, - NEW YORK.

General Amusement Business.

STOCK COMPANIES ORGANIZED—PLAYS FURNISHED.

BEST DRAMATIC AND OPERATIC TALENT,  
SKETCHES AND ONE ACT PLAYS WRITTEN AND PRODUCED.

Plays Read, Reviewed,  
Altered or Rewritten.



**THE BROADWAY BURLESQUERS.** Managed by Fields and Lewis, are advertised as "the millionaires of vaudeville and burlesque splendor."

**GEORGE LIMAN,** vaudeville agent, has been established since 1880, and is at 104 East Fourteenth Street, New York. Managers desiring European novelties for next season will do well to communicate with Mr. Liman, who already has under contract many of the leading artists to appear in this country. Mr. Liman, who is now in Europe, is represented at his office here by William Morris.

**ALICE KAUSER,** 1432 Broadway, has tried and untried plays to lease or for sale. Her stock department contains a selected list of over 500 plays.

**ROSE BECKETT,** *maitresse de danse*, originator of up-to-date dances, is located at 1453 Broadway, New York.

**D. GODINO,** 1001, West Twenty-fifth Street, New York, is an artistic professional shoemaker. He has been connected with leading theatres in Italy, France, and England.

**WINSTON HALL,** Berryville, Va., is an amusement house that has lately been renovated. It is managed by G. E. Taylor.

**THE McKain Manufacturing Company,** Greenville, Texas, makers of McKain's Magic Salve, offer to send to professionals a 25-cent box for a 10-cent postage stamp.

**THE Memorial Opera House** at Eastport, Me., managed by Wilbur A. Shea, is a modern theatre in a community that patronizes amusements.

**T. H. WINNETT,** theatrical agent, is located at 1402 Broadway.

**PHIL P. BENEDICT,** in the Knickerbocker Theatre Building, New York, furnishes photo-engraving and designing.

**MAURICE HERRMANN,** costumer, has furnished of this season's productions "A Runaway Girl" and "Cyrano," for Augustin Daly; "Trelawny of the Wells," for Daniel Frohman; "The Merchant of Venice," for Augustin Daly, and "The King's Musketeers," for E. H. Sothern. Mr. Herrmann is at 20 West Twenty-seventh Street, near Broadway.

**E. S. BRIGHAM,** manager and booking agent, manages St. Joseph's (Mo.) Crawford Theatre, "the West's greatest record breaker."

**MADAME LUISA CAPPIANI,** former prima donna of La Scala, Milan, gives vocal instruction and perfects singers for the operatic stage at her residence, 125 West Thirty-ninth Street, New York.

**GEORGE W. KAUSER,** 1432 Broadway, does the best class of typewriting at moderate terms.

**HURTIG AND SEAMON** present the compliments of the season to their many patrons and make note of their prosperous enterprises. They are proprietors and managers of Hurtig and Seamon's Music Hall, 125th Street, New York; the Bowery Burlesquers, a successful organization; and they have in preparation "the fashionable extravaganza," "A Social Maid," and a rattling farce-comedy that will be announced later.

On another page is a portrait of Belle Davis, who appears for a limited engagement with J. J. Rosenthal's "Brown's in Town" company by courtesy of her manager, John W. Isham, 10 East Fourteenth Street, New York.

**RAYMOND,** "the mystic," and his merry company are in their third successful season under management of Dr. T. Henry Tubman. This attraction offers spirit manifestations, magic, mind reading, hypnotism, etc., and has many newspaper endorsements. W. W. Saunders is business manager, care W. J. Morgan Lithograph Company, Cleveland, O.

**M. H. HASKELL** advertises that parties wishing to make a date at Ashtabula, O., and wanting to book at the New Auditorium or the Opera House, are directed to address their letters to "M. H. Haskell, care Auditorium, Ashtabula, O."

The Dominion Line of steamers to Liverpool has some advantages over the other lines to Europe. The traveler from Montreal has three days of delightful sail down the St. Lawrence, during which he becomes thoroughly used to the ship. When he reaches the ocean he has less than 1,700 miles of the journey left. The line also maintains a service between Boston and Liverpool, and the rates and accommodations are such as to offer attractions to intending voyagers. Edwin H. Low, of Low's Exchange, has recently been appointed general agent of this line.

The Wright Lumber Company, limited, at 140, 142, 144, 146, and 148 West Thirty-eighth Street, near Broadway, New York, furnishes all kinds of theatrical lumber.

**CHARLES L. LIETZ,** No. 39 West Twenty-eighth Street, New York, furnishes wigs, toupees, grease paints and face powders.

**CHARLOTTESVILLE, VA.,** the best college city in the South, the seat of the University of Virginia, has a new theatre in the Auditorium, managed by J. J. Leterman, who is now booking the season of 1898-1899.

**TENNESSEE'S PARDNER,** under the management of Arthur C. Alston, is in its third season of prosperity.

**COLONEL T. ALLSTON BROWN,** the oldest theatrical agent in New York, is located at 1358 Broadway.

**THE Dramatic Publishing Company,** 358 Dearborn Street, Chicago, furnishes amateurs and professionals with plays.

**LEROY and CLAYTON,** in a high class comedy act, "McGown's Visit," are a feature in vaudeville.

**GEORGE R. EDESON,** comedian and stage director of the Girard Avenue Theatre, Philadelphia, has won high praise for his work in that position. Mr. Edeson is an actor of ripe experience, and as a stage director he is peculiarly fitted for the arduous requirements of a stock theatre.

**KATHERINE GREY'S** latest appearance has been with James K. Hackett as Flavia in his production of "Rupert of Hentzau," a characterization for which she has received high commendation. Miss Grey will be seen in this play in New York during the present season.

**JOSEPH A. PHYSIC.** scenic painter, on another page gives reproductions of several examples of his work. In the picture are grouped scenes painted by him for the new opera of The Bostonians, "Ulysses," for "Tess of the D'Urbervilles," (Mrs. Fiske), for "The Fortune Teller" (Alice Nielsen), for "Worth a Million" (W. H. Crane), and for "The Ragged Earl" (Andrew Mack). In the centre of the group is a portrait of Mr. Physic, who is one of the cleverest of American painters of scenery.

**VAUDEVILLE REVOLUTIONIZED.**

A great novelty in vaudeville was the production by Manager F. P. Proctor, at his Pleasure Palace, New York, of the military spectacle, "The Battle of San Juan." This is one of the most successful pieces ever introduced into vaudeville. The stage of the Pleasure Palace is claimed to be the largest in the world, and it is filled by this spectacle. Two hundred soldiers, twenty horses and accompanying features fill the eye, and yet it is "only a vaudeville act." The press of New York unites in the opinion that "The Battle of San Juan" will run all Winter.

**HENNESSY LEROYLE.**

Hennessy Leroy has achieved extraordinary success as the star of that brilliant comedy, "Other People's Money." Practically unknown in this section of the country two years ago, he has taken in that short time high rank among standard attractions. The play appeals to the better classes, the company is composed of well-known players, and the production is complete in every detail. The tour will be directed by H. H. Forsman, and John H. Garrison will be in advance. Communications regarding time and terms should be addressed to 1358 Broadway (Russell-Morgan Print), New York city.

**MYLL BROTHERS.**

Myll Brothers, music publishers, 43 West Twenty-eighth Street, New York, say that one can "keep in tune with the times" by using their publications. They are publishers of "My Ann Elizer," "I Love Dat Man," "College Chums Forever," "Coontown Carnival," "Cupid's Dream Waltzes," and other popular music, and supply professional copies to all sending stamps with cards or programmes.

**MATTERS OF FACT.**

**CHARLES CHARTERS** is playing Richard Heatherly and Mrs. Charters (Lillian Young) is playing Marjorie in "What Happened to Jones." These young players were in these parts before their marriage, which happened somewhat romantically at San Antonio, Tex., on Oct. 24 last, after a performance of the play in which they appeared.

**TONY PASTOR'S THEATRE,** on East Fourteenth Street, gives a continuous performance daily from 12.30 until 11 p. m. All the "big acts" of the vaudeville and all the latest and best features of the legitimate stage introduced into this branch of amusements are presented at this house, and Tony Pastor appears every evening.

The third year of opera in English at the Grand Opera House, Philadelphia, speaks for the success of that theatre under the able management of Charles M. Southwell, lessee and manager. The splendid organization of this house is called the Southwell Opera company, and it is able to cope with anything in the operatic repertoire.

**WILLIAM W. CRIMAN** is the leading heavy of the "Ole Olson" company this season. He may be addressed care of THE MIRROR.

**CARL HERRMANN** is the successor to the firm of Goldmark and Conrad. His office is at 13 West Forty-second Street, and his cable address is "Outtake." He is the owner for America and England of "The Lost Paradise," "All the Comforts of Home," "Black Hussar," "Beggars Student," "Nanon," "Dorothy," "Fledermaus," "Clover," "Amorita," "A Night in Venice," "Gypsy Baron," "Prince Methusalem," "The Royal Middy," and other well-known plays and operas.

**Z. AND L. ROSENFELD,** with offices in various parts of the city and headquarters at 49 West Twenty-eighth Street, furnish stenographers, typewriters, translate and duplicate work of all kinds.

"THE GAY MATINEE GIRL," managed by Edward F. Hilton, is in its second year of success. Mr. Hilton may be addressed as per route.

**ROSE EYTINGE,** 24 and 26 West Twenty-second Street, gives instruction in acting.

**THE ACADEMY OF MUSIC** is the standard theatre of Jersey City. Ettie Henderson is proprietor and Frank E. Henderson manager.

**HUNTER'S BALTIMORE RYE,** advertised in this number, is a whisky that has won note for its quality and its purity.

**W. H. KETCHAM and COMPANY** manufacture theatrical picture frames at 108 West Twenty-eighth Street, New York. Their work is excellent.

**JOHN W. HANSON** advertises "A Night in Dreamland," a play from his pen that several judges have declared to be worthy of elaborate production, and also others of his works, all copyrighted. Mr. Hanson may be addressed care of THE MIRROR.

## Merry Christmas TO ALL ... AND TO ALL A Good Time

Something most acceptable  
Something most gracious  
as a

Christmas Gift

10  
YEARS  
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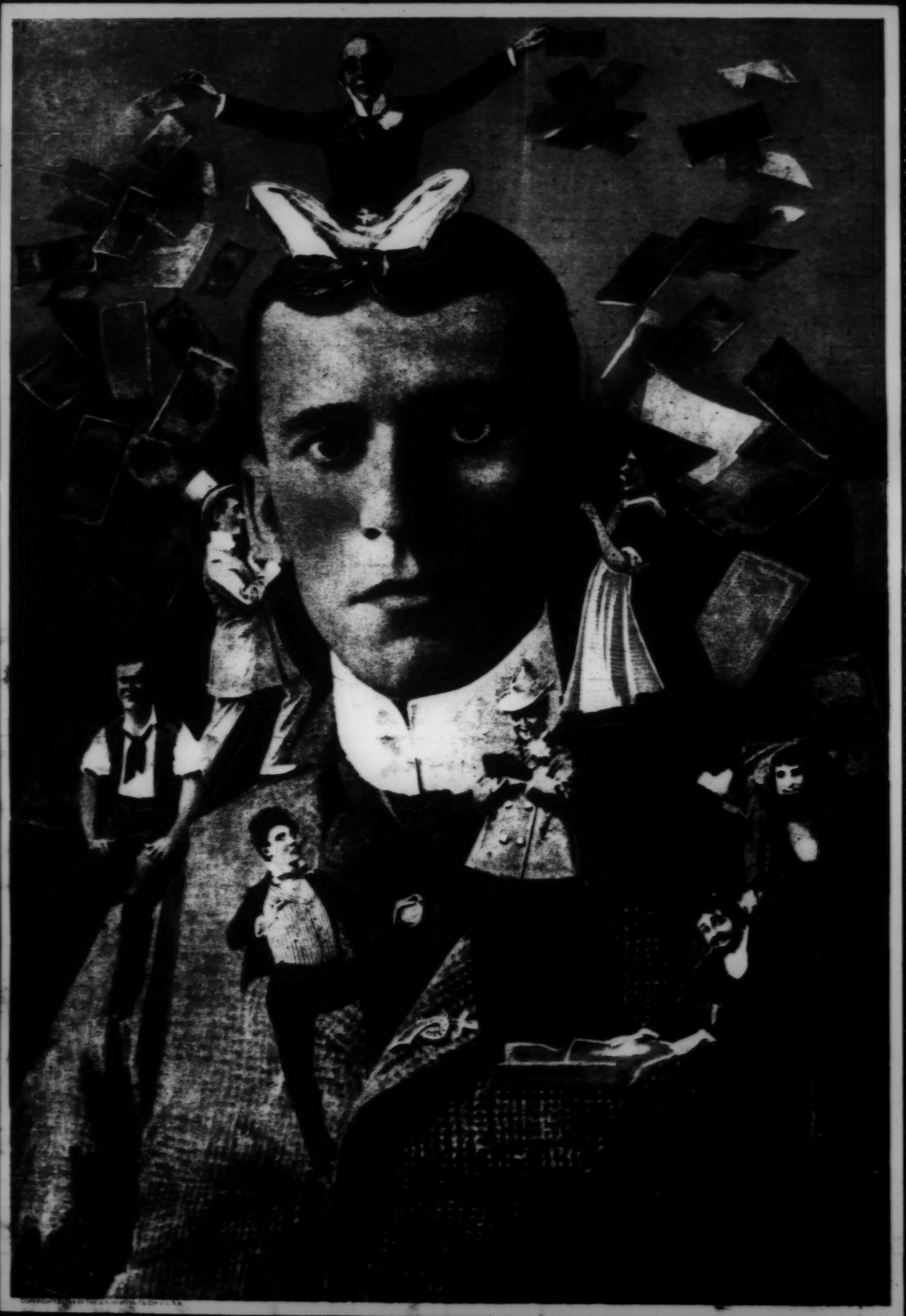
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